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THE ART AMATEUR



DEVOTED TO
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HOUSEHOLD.

Contents.

FRONTISPIECE:

Some of the Pictures at the Water-color Society Exhibition, . . . 57

MY NOTE BOOK,

58

EXHIBITIONS:

Dürer's Prints at the Grolier Club—Piranesi at Keppel's—The
Woman's Art Club—Picture by Mrs. J. Francis Murphy—
P. Marcus Simons and W. S. Horton, 60
The American Water-color Society. (Illustrated), . . . 60, 61, 62
Mr. H. W. Ranger's Exhibition, 61

GALLERY AND STUDIO:

Portrait of William Dannat, 59
A Question in Artistic Lithography, 59
"The Wreck near the Lighthouse." By Bruce Crane, . . . 63
The Anatomy of Animals. (Illustrated), 64
The Proportions of Animals. (Illustrated), 65
Plants and Flowers in Decoration. (Illustrated), . . . 66
In the Art School. Questions Answered by W. M. Chase, . . 68
Studies by Modern Artists. F. A. Bridgman, 69
Hints to Young Illustrators. By Katharine Pyle, . . . 70
Catkins (Birch and Alder). Pen Studies by E. M. Hallowell, . 72
The Projected Arts and Crafts Exhibition, 78

TREATMENT OF DESIGNS,

63, 73

WOOD-CARVING, PYROGRAPHY, ETC.:

P. G. Hamerton on Pyrography, 66
The Supplement Designs, 73

THE HOUSE:

The Bath and the Bath-room. (Illustrated.) By Robert Jarvis, . 74
Making the Best of Things. By E. Allison Cummins, . . . 74
Examples of Furniture of Good Design, 75
Grénié Tapestry Dyes, 76
Hall Seat and Bamboo Rack, 76
Hints about Interior Decoration, 79

CHINA PAINTING:

Mrs. Leonard's Talks to her Pupils. II., 70
Cupid Panel Decorations. By F. Widmann, 70-71
Inexpensive Flower Holders. By C. E. Brady, 71
Painting over Underglaze Decoration. By C. E. Brady, . . . 72

The China Painting Designs, 73
Panel for China Decoration, 75
The National Art Association, 78
Mrs. Mary Alley Neall. With Portrait, 78-79
China Painting Queries, 79
Underglaze Painting Materials, 79

NEW PUBLICATIONS,

History, Biography, Travel—Poetry and Verse—Fiction—
Books for Young Folk—Miscellaneous, 77-88

CORRESPONDENCE,

China Painting Queries—Oil Painting Queries—Underglaze
Painting Materials—Hints about Interior Decoration—A
Test for a Suspected Antique—Jewel Embroidery—Drawing
for Illustration—Painting a Plaster Cast—Sundry Queries
Answered, 79-80

THE SUPPLEMENT DESIGNS:

No. 1769—CHRISTMAS ROSES, FRAME OR BLOTTER DECORATION.
No. 1770—TINTED AND EMBROIDERED DECORATION FOR NEWS-
PAPER RACK.
No. 1771—DESIGN FOR FRINGED TABLE MAT. BY GEO. BOGART.
No. 1772—CHRYSANTHEMUM DECORATION FOR A CHINA PLAQUE.
BY MARY ALLEY NEALL.
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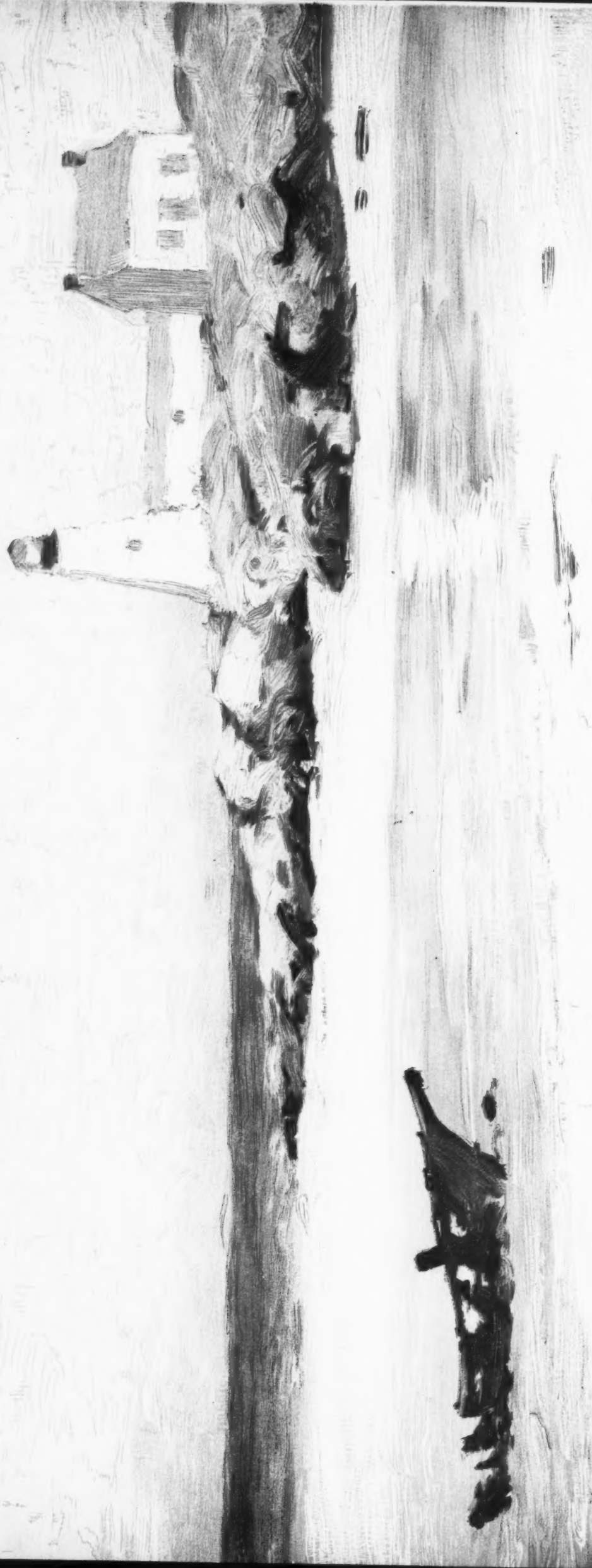
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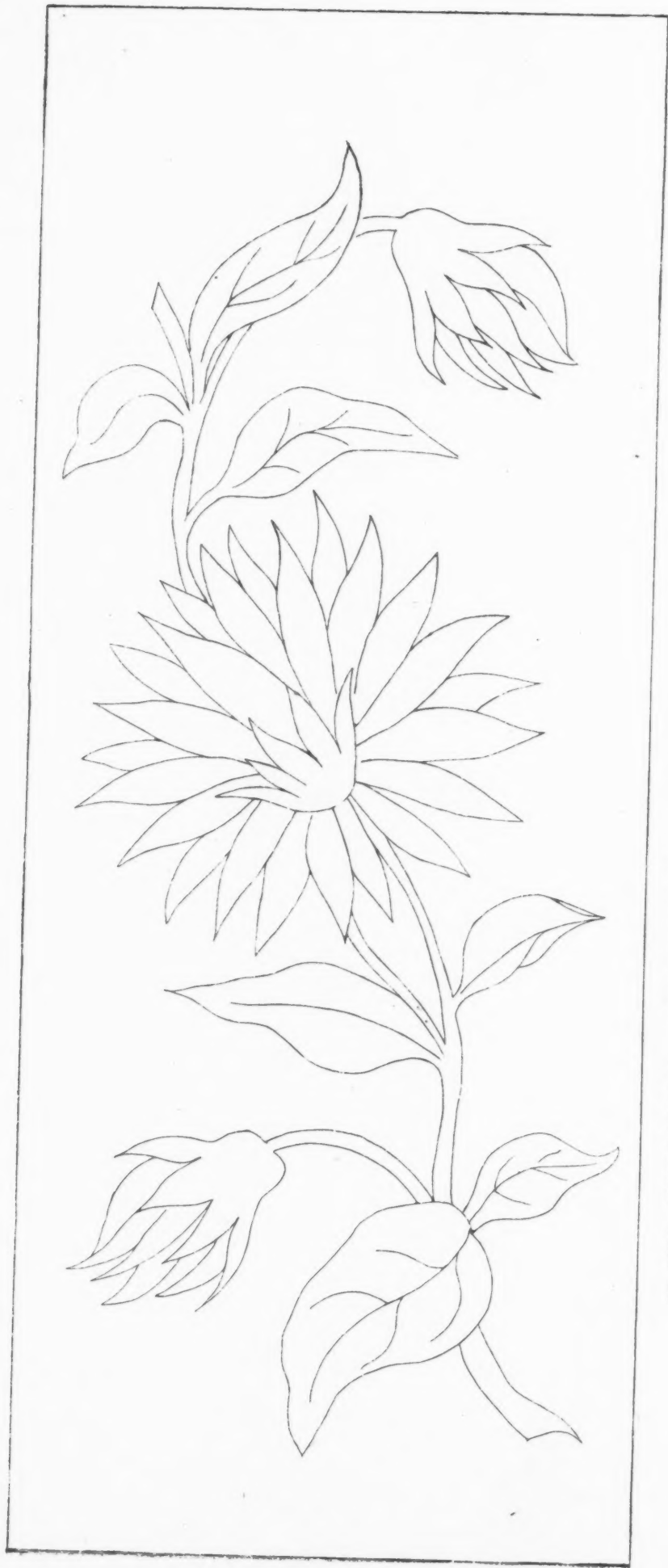
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Vol. 37. No. 3. March, 1897.

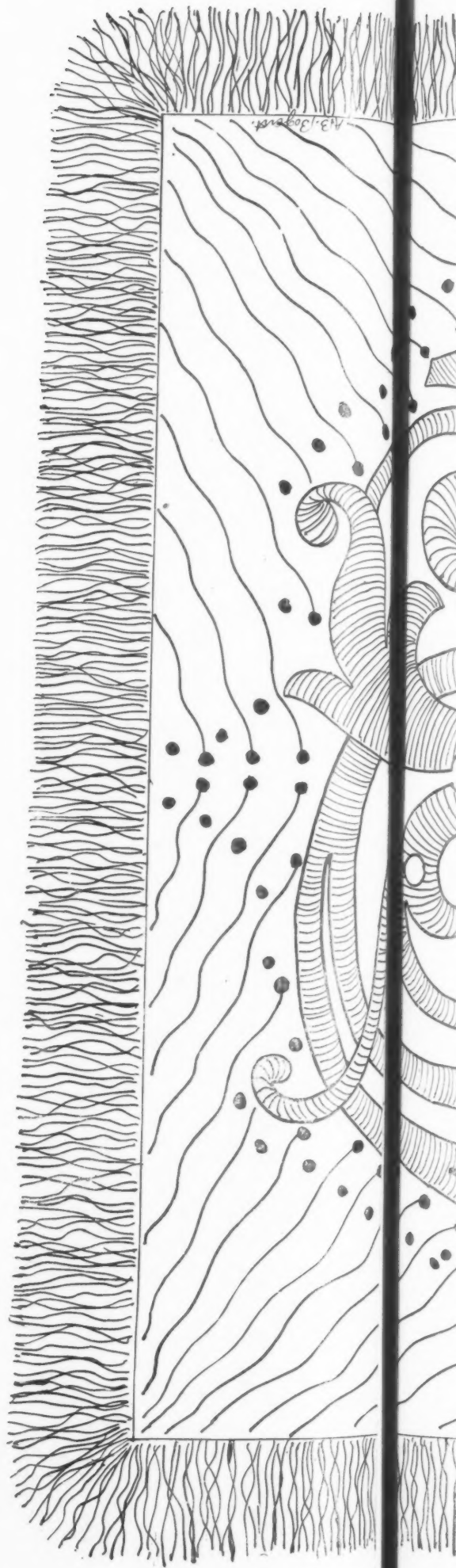
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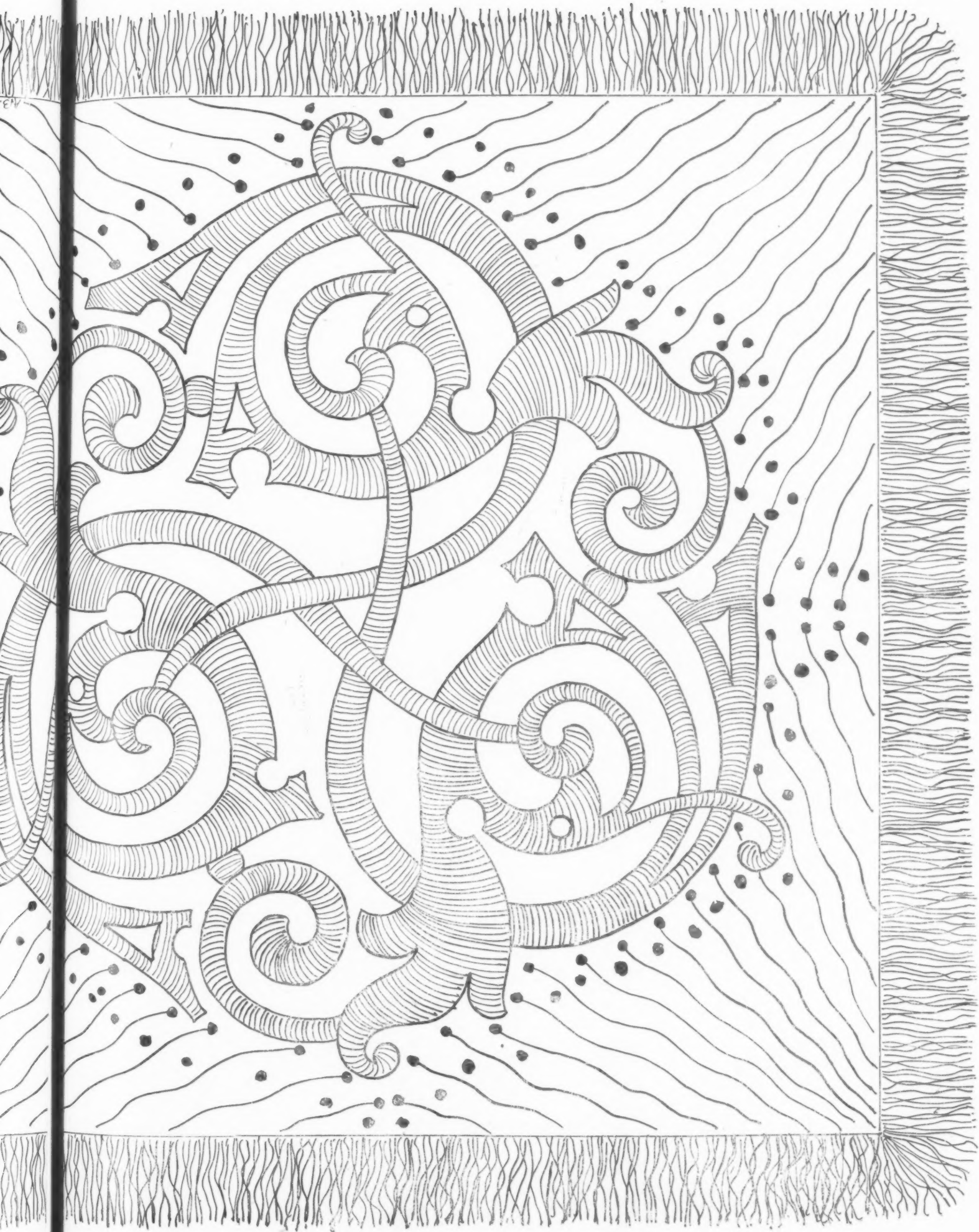




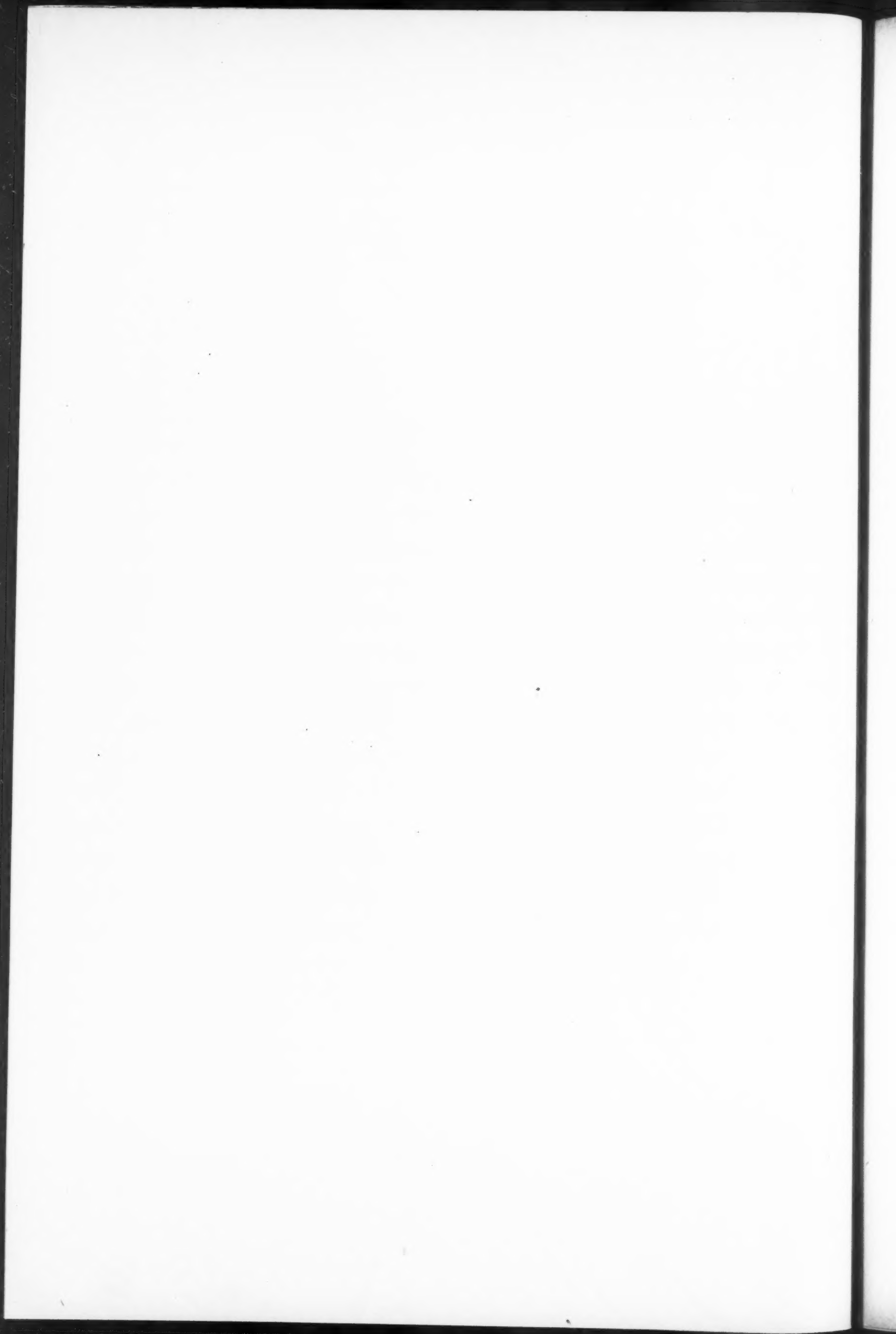
NO. 1770.—TINTED AND EMBROIDERED DECORATION FOR A NEWSPAPER RACK. ROYAL SCHOOL OF ART NEEDLEWORK.



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NO. 1771 —DESIGN FOR A FRINGED TABLE MAT IN WHITE EMBROIDERY. BY GEORGE BOGART.



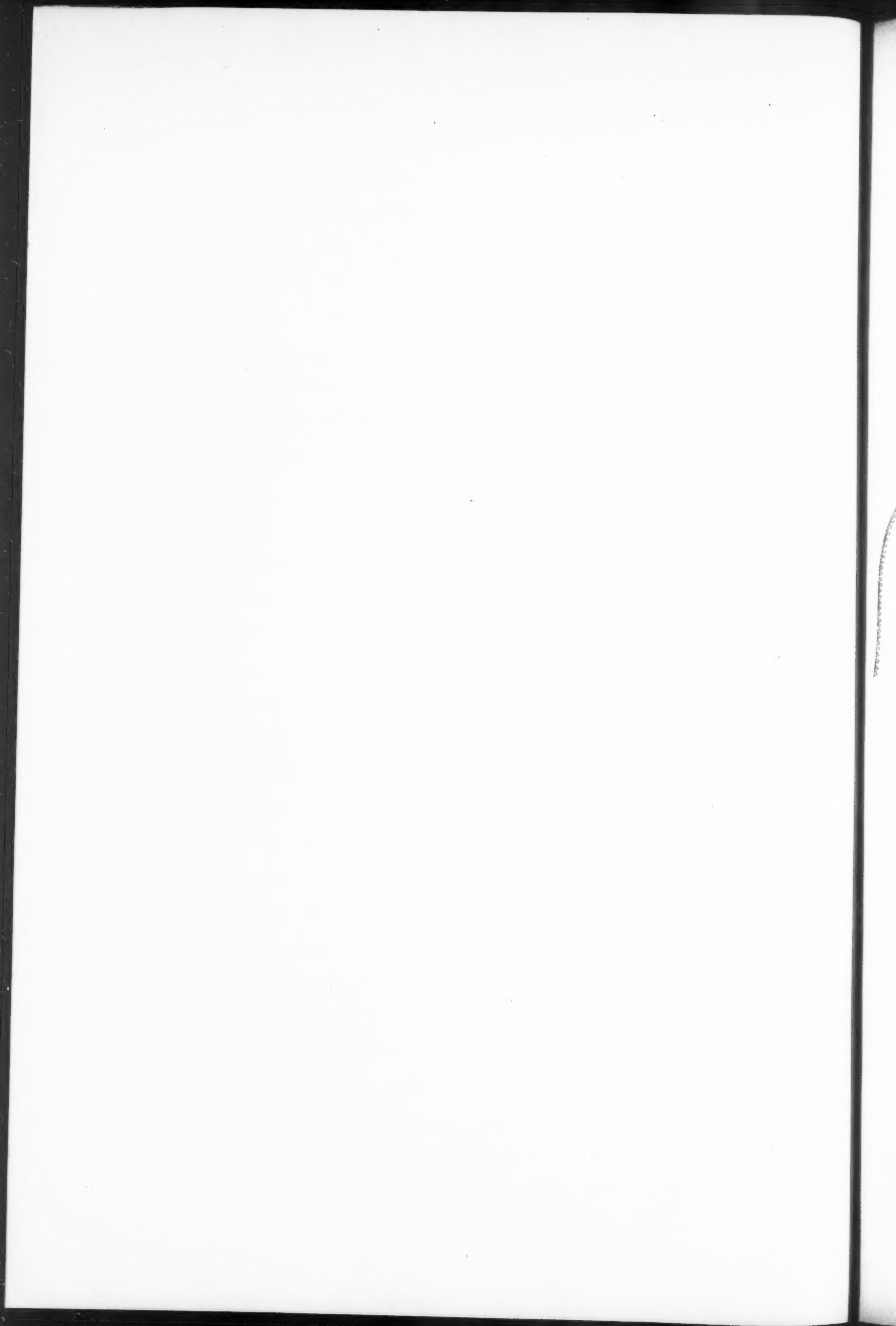
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NO. 1772.—CHRYSANTHEMUM DECORATION FOR A CHINA PLAQUE. By MARY ALLEY NEALL.

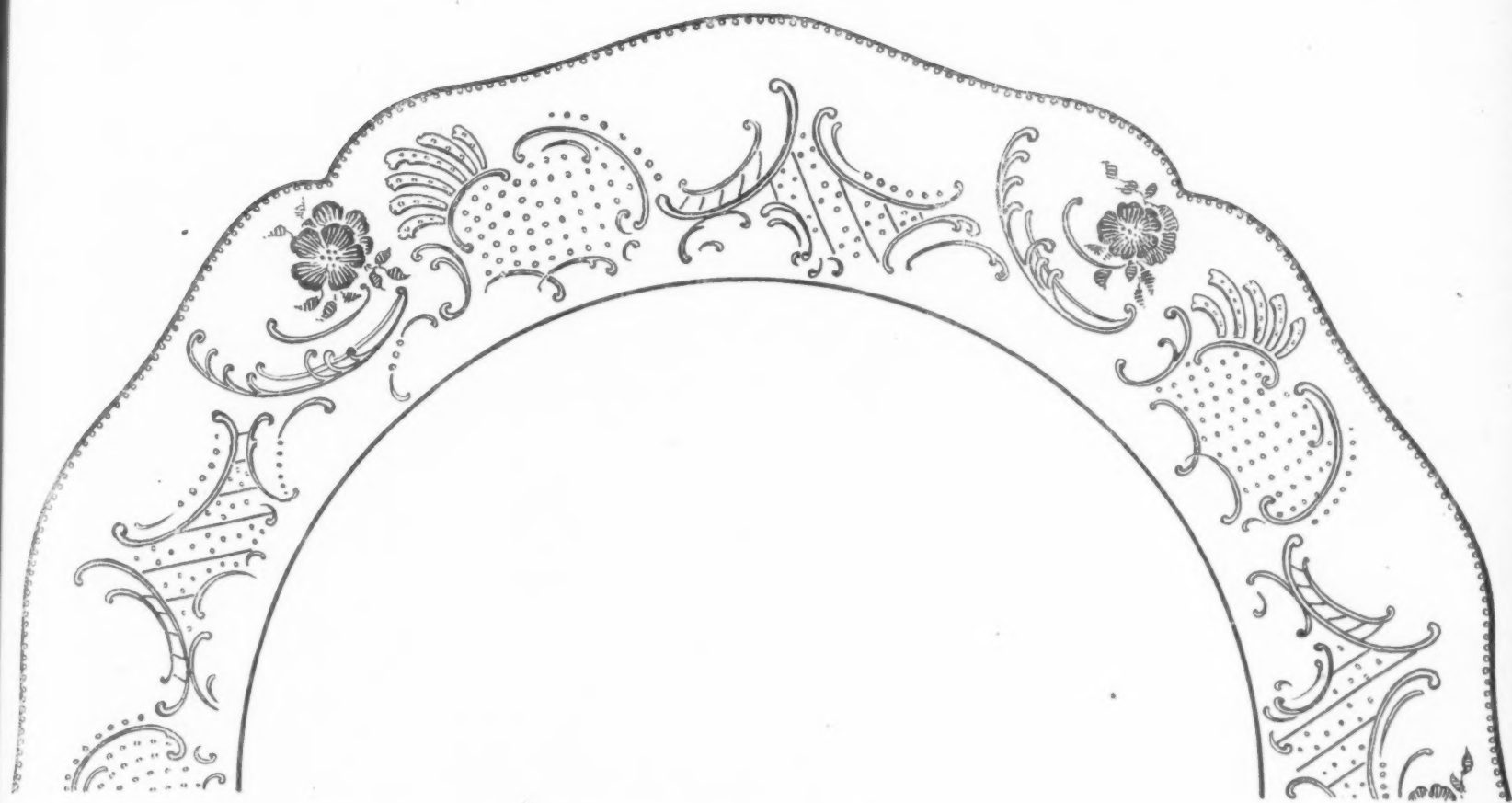


NO. 1773.—BURNT LEATHER DECORATION FOR A NAPKIN RING. By B. VON WAHL.

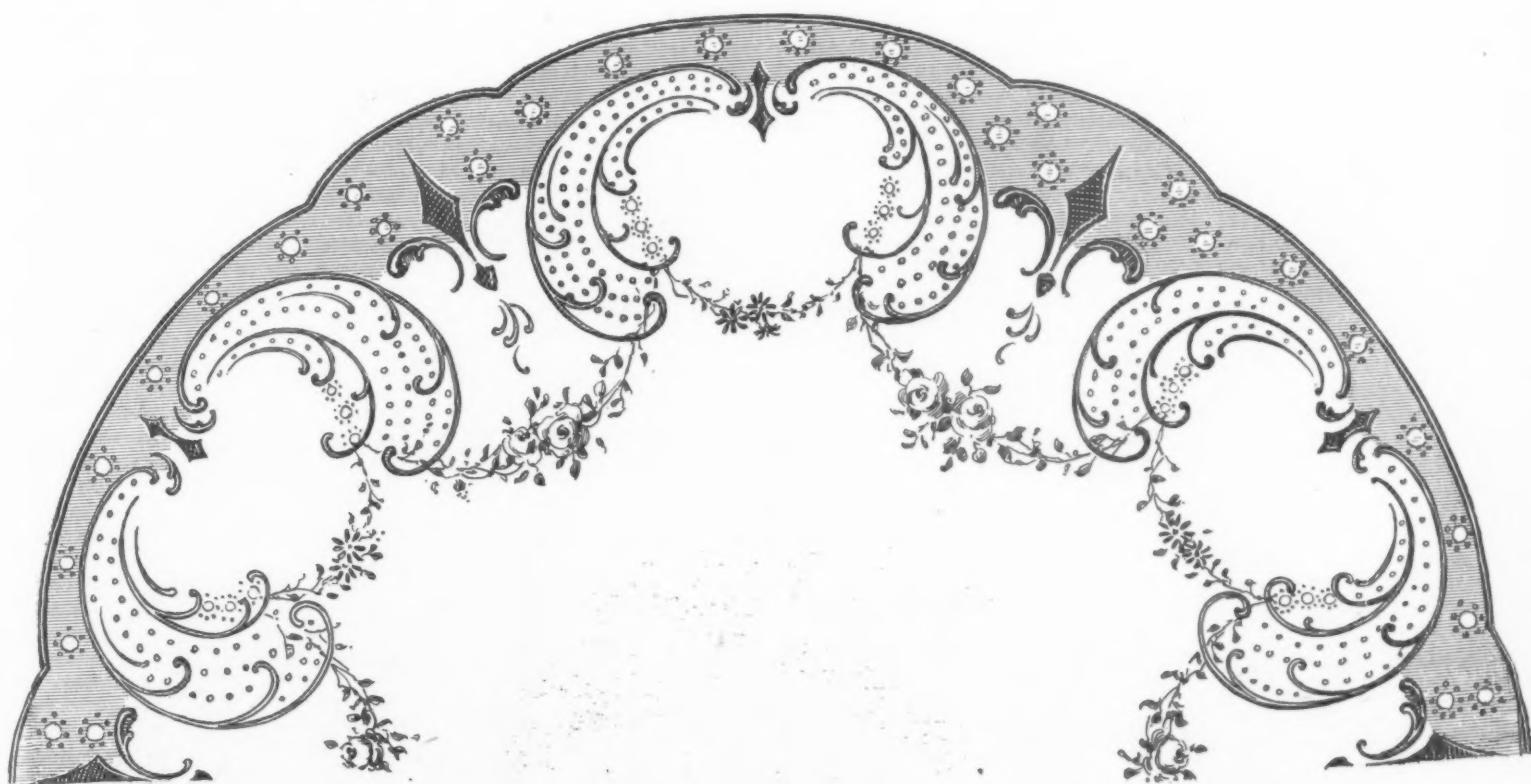


The Art Amateur Working Designs.

Plate 4 - No. 10



NO. 1774.—PLATE DECORATION IN GOLD AND RAISED PASTE. By MARY ALLEY NEALL.

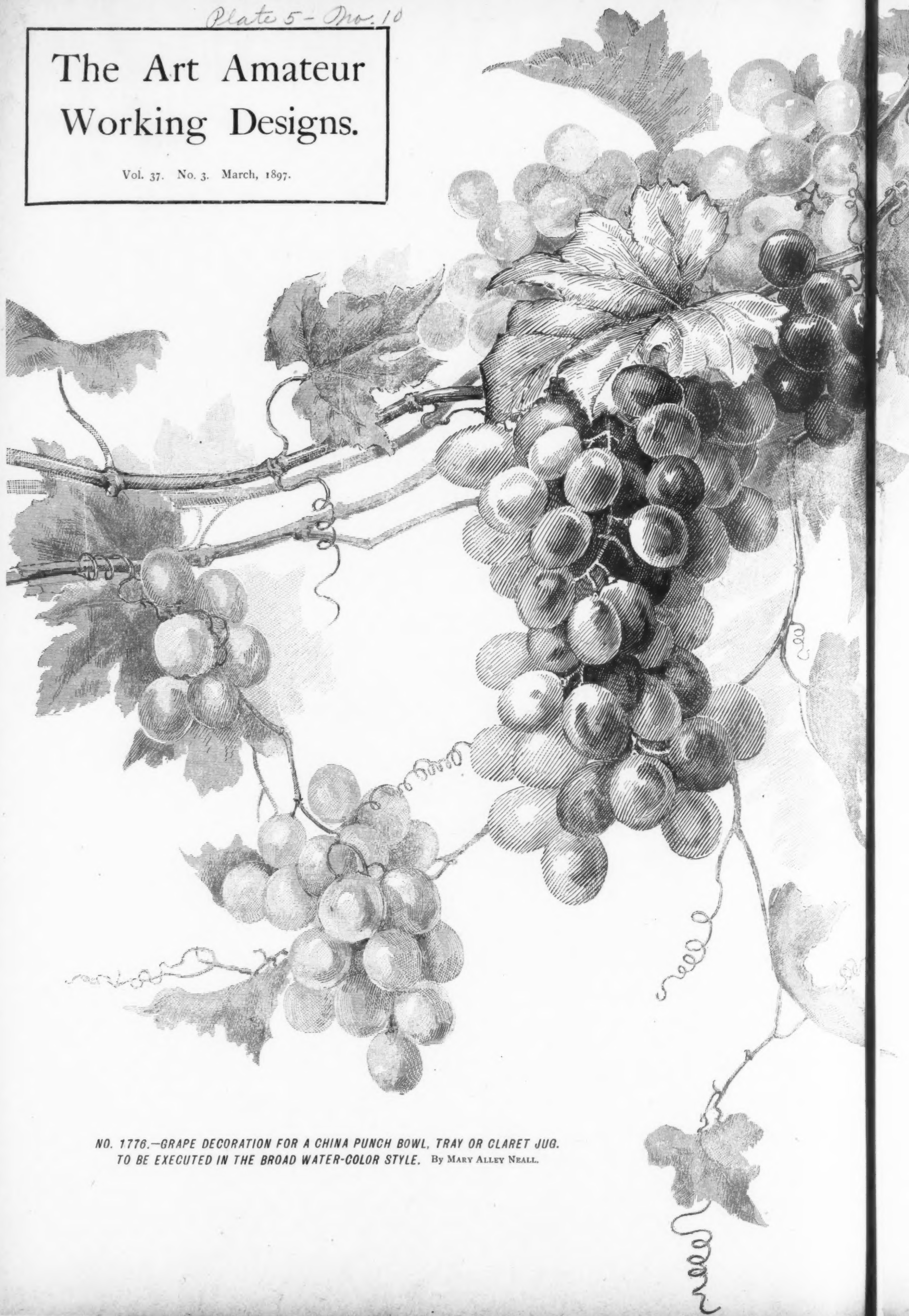


NO. 1775.—PLATE TINTED DECORATION, WITH ORNAMENTS IN GOLD, RAISED PASTE AND ENAMELS. By MARY ALLEY NEALL.

Plate 5 - No. 10

The Art Amateur
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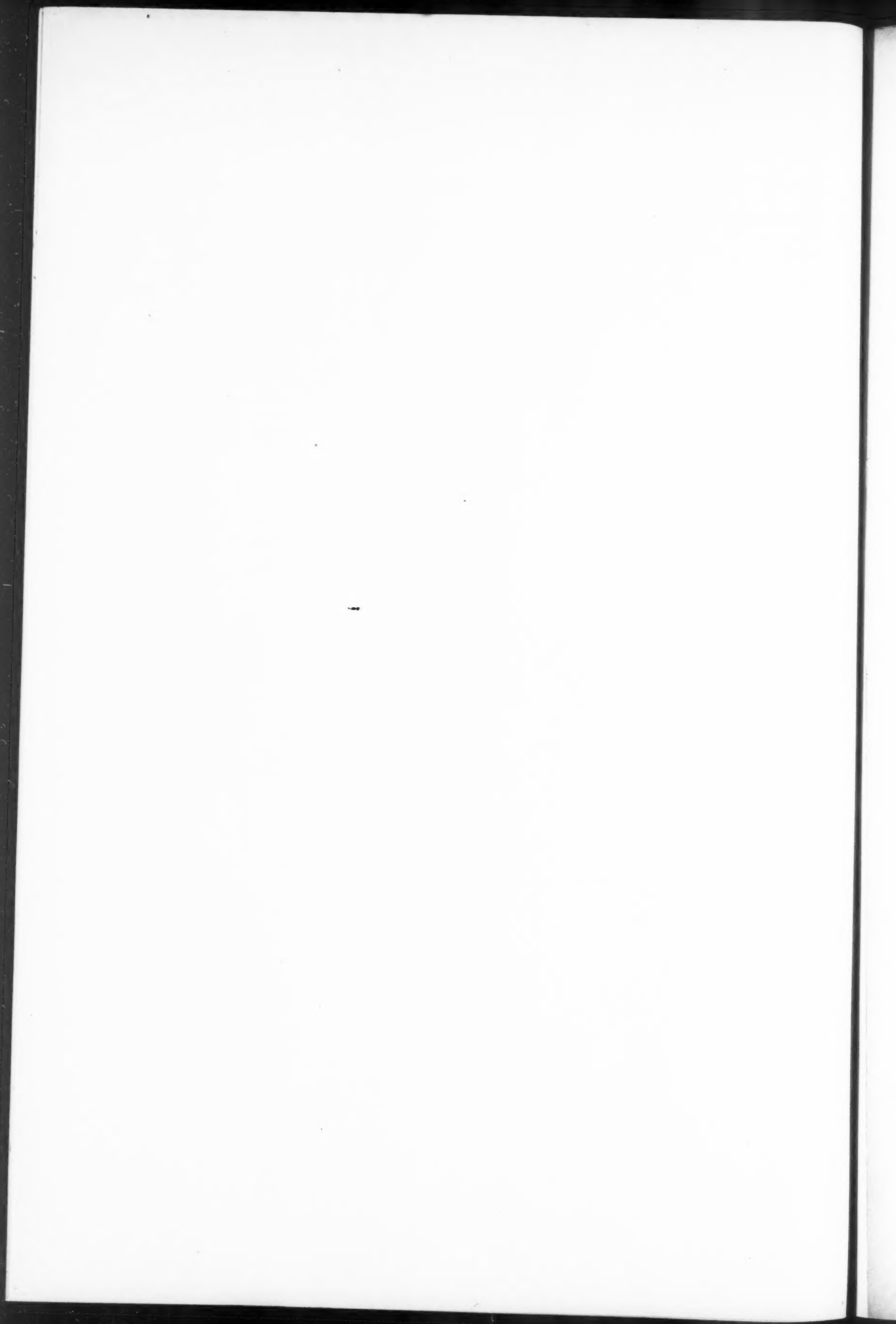
Vol. 37. No. 3. March, 1897.



NO. 1776.—GRAPE DECORATION FOR A CHINA PUNCH BOWL, TRAY OR CLARET JUG.
TO BE EXECUTED IN THE BROAD WATER-COLOR STYLE. By MARY ALLEY NEALL.

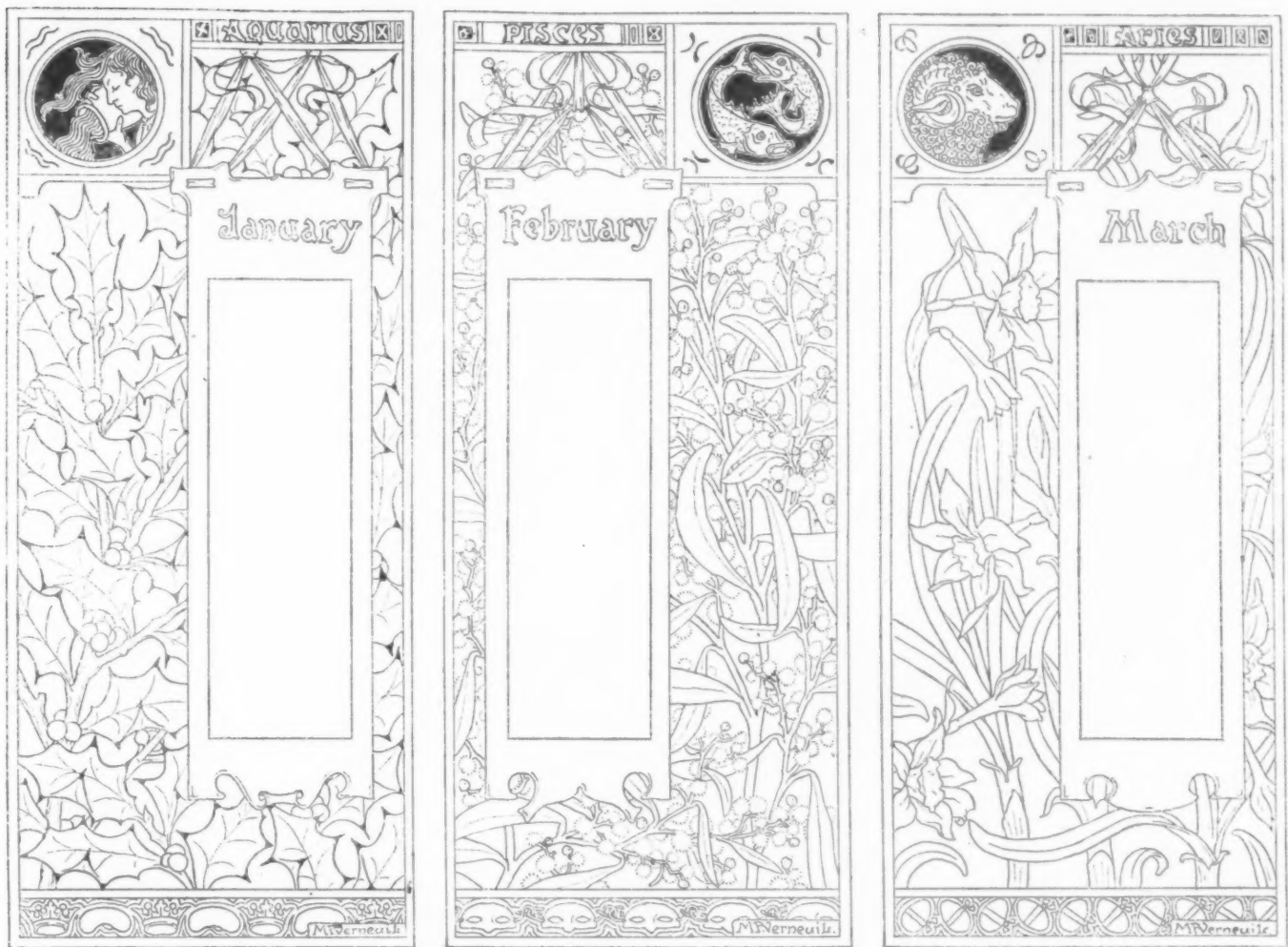


NO. 1777.—DECORATIVE PANEL. By B. VON WAHL. FOR TAPESTRY PAINTING OR PYROGRAPHY.



The Art Amateur Working Designs.

Plate 6 - No. 10



NO. 1778.—FIRST PART OF AN ILLUMINATED CALENDAR. By M. P. VERNEUIL.



NO. 1779.—DECORATION FOR A HONEY JAR AND STAND FOR CHINA OR GLASS PAINTING. By ANNA SIEDENBURG.



THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 36.—NO. 3.

NEW YORK AND LONDON, MARCH, 1897.

{ WITH 10 SUPPLEMENTARY PAGES,
INCLUDING COLOR PLATES.



SOME OF THE PICTURES
AT THE
THIRTIETH ANNUAL EXHIBITION
OF THE
AMERICAN WATER-COLOR
SOCIETY.

"THE GREEN CUSHION."
By IRVING R. WILES, A.W.C.S.

"GOING TO MARKET."
By FRANK RUSSELL GREEN, A.W.C.S.

"THE TORCH-BEARER."
By FRANCIS C. JONES, A.W.C.S.



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LOUISIANA
DRAWING ROOM

MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



EXCEPTING possibly Mr. Whistler and Mr. Sargent, no American artist holds so high a place as William Dannat in the estimation of French artists, and his decoration with the insignia of the Legion of Honor, just announced by cable, makes one wonder why it was not conferred on him long ago. Mr. Dannat has lived in France nearly all his life, and does not even, like Mr. Sargent, make semi-occasional visits to the United States. It is true that he has not been invited to assist in mural decorations like those of the new Congressional Library at Washington and the Public Library at Boston; but probably this is due to his well-known preference for an easy life. He is a rich man, and enjoys that rare privilege for an artist, of painting only what and when he likes. I have heard friends of his say that if he had to work for his living he would be even a better painter than he is. That does not follow. But no doubt he would have to paint more pictures than he does, for his annual output is singularly meagre for one who handles the brush with the facility that he does.

"In Mr. Dannat's work," said his friend, the late Theodore Child, "one finds the qualities of the most gifted artists—a vision of singular acuteness and sensitiveness, a refined and delicate intelligence, perfect command of the means of drawing and painting, and finally that taste and that æsthetic tact which enable him to avoid every excess, whether of commonplaceness or of eccentricity—those two extremes on the verge of which the masterpiece is conceived and consummated." This was written about 1889, at the time of the great Paris International Exhibition. Mr. Dannat, indeed, made a very notable showing, including the two life-size figures "Un Profil Blond," a picturesquely ugly but well-formed woman in red standing against a red background and looking at herself in a hand-mirror, and "Une Saducéenne," a not inappropriate name for the soulless, yellow-haired creature represented as "a study in white," standing, cigarette in hand, brazenly leering at the spectator. "A Spanish Quatuor"—a band of seated musicians actually noisy with action—which is the property of the Metropolitan Museum of New York, and was painted twelve years ago, I think shows him at his best. Certainly it escapes equally the extremes of commonplace and eccentricity—the Scylla and Charybdis indicated by Theodore Child. But had that excellent critic and valued contributor to *The Art Amateur* lived to see some of the "Impressionist" vagaries in paint that were perpetrated by his friend, it is doubtful that, with all his admiration for Mr. Dannat and his talent, he would have been able to absolve him from the "excess" of "eccentricity."

It is said that the sales at the American Water-Color Society's exhibition at the "Academy" aggregate as much as they did at a corresponding stage last year, although the number of them is smaller. This, it is claimed, justifies the action of the Society in refusing to permit any of its exhibits to be offered for less than \$75. It is difficult to understand on what grounds it is better to sell a few pictures rather than many, even if the sum total paid for them happens to be

the same in both cases. Fewer artists would share the proceeds of the sales and there would be fewer owners to help to extend the reputation of the artists by showing the pictures to visitors. The establishment of value by fiat works no better in the case of a picture than in the case of the national currency. A water-color drawing such as used to sell for \$25 to \$50 does not become worth \$75 by the mere order of the Society that the artist shall "mark it up." Nor is this a good time to "mark up" anything which the owner needs to sell—least of all a work of art, which would hardly be classed among the necessities of life. At the forthcoming Philadelphia Water-Color Exhibition it is proposed to adopt this same mistaken policy. I trust that it will not prevail; for it would surely entail disappointment to all concerned. The extraordinary popularity reached in this country by the once despised art of the aquarellist, it should be remembered, is due in no small degree to the modest prices usually asked by its followers compared with those of the painters in oil. From this, among other reasons, the practice of oil painting has greatly declined in the United States; so much so, indeed, that at the present moment efforts are making to induce some of the thousands who abandoned it for water-color painting to take it up again. Is this a good time to mark up the prices of water-colors?

MR. BAYARD, according to *The London Chronicle*, is soon to be presented by the American residents of that city with "a bust of himself, the work of an American sculptor." There does not seem to be much meaning in presenting a man with a portrait of himself. How much better it would have been to let the admiration of both Americans and Englishmen for the ambassador who has done so much in the interests of peace between their respective countries find its expression in the erection of a public monument to George Washington in London! That would indeed have an international significance, and there can be no doubt that the idea would be received with enthusiasm by millions of Englishmen. On the ratification of the Arbitration Treaty before the United States Senate, let some of our public-spirited men take the necessary steps to present to the city of London a replica of the noble equestrian statue of Washington in Union Square. It is by far the best in this country, and would worthily represent American sculpture. Inasmuch as its maker, Henry Kirke Brown, was the master of Mr. J. Q. A. Ward, who, if I am not mistaken, helped him with this very statue, perhaps there could be no better man than the President of the National Sculpture Society to take charge of such a movement.

"GAINSBOROUGH must have been musical, too. In 1777 he writes: 'I'm sick of portraits, and wish very much to take my viol da gam, and walk off to some sweet village where I can paint landscapes, and enjoy the fag-end of life in quietness and ease. But these fine ladies, with their tea-drinkings, dancings, husband-huntings, etc., will job me out of the last ten years,' and his conclusion is: 'My comfort is that I have five viol da gamba.'" — *New York Times*.

Undoubtedly Gainsborough was intensely musical. As in the instance of the Cremona violin shown in his portrait of his friend, Canon Fischer, when he had to paint a musical instrument he did so with such detail as he would seldom lavish on any still-life accessory. In this picture he even paints the maker's name on the piano. But how passionately fond of music he was may be better judged by an anecdote told by Nollekens. He entered the studio one day when Colonel Hamilton, considered one of the finest violinists of the day, was playing to Gainsborough, who motioned to Nollekens not to interrupt. As soon as the "morceau" was finished, he said, "Now, my dear Colonel,

if you will but go on, I will give you that picture of the 'Boy at the Stile' you have so wished to buy of me." For nearly half an hour Gainsborough listened with wrapt attention, and then the Colonel drove off in a hackney coach with his easily won prize. Two thousand pounds would not be considered an unreasonable price for "The Boy at the Stile" at the present day.

A MEMORIAL of William Morris Hunt to cost \$25,000, designed by Mr. Bruce Price, and to be executed by Mr. Daniel C. French, consisting of an exedra, or seat of light marble, in the form of a segment of a circle, with a bronze bust of the dead architect, is to be set in the Fifth Avenue wall of Central Park, at a point midway between the Lenox Library and the Metropolitan Museum of Art. The seat proper is to be of colored mosaic, and at its back there is to be a colonnade about twelve feet high, with the cornice supported by four pilasters and four Ionic columns of darker marble. Figures of Art and Architecture are to stand against the pilasters. In the hands of Architecture will rest the model of The Administration Building at The World's Fair, which is considered the best example of Mr. Hunt's work. By the way, what has become of the gates to Central Park which he designed—in the old Tweed days, if I am not mistaken? Would not they have made a fitter memorial?

IN view of the fact that there is no undoubted "Raphael" in the United States, it is interesting to hear that one has been offered to a New York gentleman for £50,000. It is intimated that the owner might be induced to part with it for £35,000, and that is only just half what The National Gallery of London paid for the Blenheim picture. A hundred and seventy-five thousand dollars, after all, only represents the cost of a few such private entertainments as the much-talked-of costume ball lately given in New York. Some of the best critics in England considered the purchase of "the Blenheim Raphael" a monstrous extravagance. George Moore pointed out that Raphael is far more popular with the general public than with artists; that art reached its height with Michael Angelo and began to slip into decadence with Raphael, who, great artist as no doubt he was, could not be compared with him except in his famous Cartoons, so far as his genius is represented in England and France, and that the £70,000 picture does not even represent Raphael at his best in painting "Madonnas." For my own part, I must admit that I have stood reverently before the picture and studied it, again and again, hoping for the inspiration to like it, which would not come.

AN undoubted "Holbein" is yet to be brought to this side of the Atlantic.

THE two score pictures by Mr. Thomas Moran at Kraushaar's little gallery, in Broadway near Thirty-first Street, present in one comprehensive view all his merits and defects as a painter. The latter may be almost summed up in the word—mannerism. Having of late years acquired an intense and increasing admiration for the art of Turner, he can no longer leave Turner out of his work. It is just like poor Mr. Dick in "David Copperfield," who could not help bringing King Charles I. into his writings or his conversation. The "middle period" of Turner crops up everywhere, no matter what the subject of Mr. Moran's picture or where it was painted. His canvases are always skilfully composed, contain passages of great beauty, and are generally highly decorative in treatment. But the coloring is nearly always conventional, suggesting a little variation in the moods of the artist as they do of the moods of nature. His drawing is

excellent and his brush-work often masterly—indeed, Mr. Moran has a dangerous facility—but his work nowadays rarely shows any inspiration. His pictures are flooded with light, but whether it be intended to represent that of Venice or Long Island, that of the South or the Far West, it is always an artificial light, for it is seen through the prismatic spectacles of Turner. If Mr. Moran could but smash those spectacles and once more see Nature through his own eyes as he used to do, he might again delight us with something as impressive as his "Grand Cañon of the Yellowstone" and his "Cañon of the Colorado," for each of which the United States Government paid him \$10,000—not that that signifies anything as to their merits—or "The Track of the Storm," in the Corcoran Gallery in Washington. There is one thing we must not forget. Thomas Moran is the only artist who has done anything like justice to the wild and most picturesque mountain scenery of America.

NEARLY \$200,000 (972,300 francs) was realized from the 188 numbers of the catalogue of the Véver sale in Paris referred to last month. The most noticeable features were the record-breaking price (78,000 frs.) paid for Daubigny's "Les Bords de l'Oise" (26 x 15) and the high prices for the Corots, Monets, and the Puviss de Chavannes. Knoedler & Co., through their Paris agent, M. Hamann, bought the Daubigny and most of the Corots, having to pay about as much again for the latter as would have been necessary but for the persistent competition of Durand Ruel. The latter, however, at a cost of 30,000 frs., secured—for Mr. H. O. Havemeyer, it is understood—Corot's exquisite little "Nymphé Couchée au bord de la mer" (15 x 23), and for Mr. James T. Hill, of St. Paul, at a cost of 26,800 frs., Corot's fine little seated figure of "Eurydice" (23 x 18), shown in profile, extracting a thorn from her foot. Mr. Hill was asked to transfer his purchase to the Louvre, which wanted it very much, but I have not heard that he has agreed to do so. Mr. Havemeyer, it is said, was the buyer of the two fine Monets, "La Berge a Lavas-court," which went for 6000 frs., and "La Débauche de la Seine," sold for 6700 frs. The last named is even finer than Monet's picture of floating ice that Mr. Havemeyer bought at the partition sale of the American Art Association. "Le Pont d'Argenteuil," perhaps the most beautiful of all the Monets sold, was bought by the dealer, Petit, for the collection of the Duc d'Aumale, which was considered a new triumph for the Impressionists, for they have hitherto received no encouragement from that connoisseur. Mr. Durand-Ruel, I notice in the Paris correspondence of The New York Herald, is credited by the dealers with having unduly influenced the Monet prices; but I am told that he denies this, complaining on the other hand, that he will now have to pay Monet increased prices for his pictures.

THE Véver sale marked no more remarkable advance in the value of the works of an individual artist than in the case of Puviss de Chavannes. His "Ludus pro Patria" (80 x 45), a study for part of the famous decoration at Amiens, Mr. Durand Ruel bought from the artist four years ago for 4000 frs., and he had to repurchase it for 22,500 frs.—on an order, I presume. But he may console himself with the reflection that he would have to pay Puviss de Chavannes at least 30,000 frs. for a picture of that size now. The two Meissoniers, "Le Déjeuner" and "Officier d'état major en observation," brought respectively 72,000 and 94,100 frs., somewhat less than they cost M. Véver.

THE memory of the two Rousseau panels at Avery's has haunted me ever since I wrote

about them last month. They seemed strangely familiar. Where could I have seen them before? The illustrated catalogue of the James Duncan sale in Paris, in 1889, is before me now, and clears up the mystery, unfolding in part their interesting story, which I am now able to give complete. They were originally painted for Prince Demidoff, at a cost of 20,000 frs., being two of the series of twelve panels he ordered, in pairs, from Rousseau, Corot, Jules Dupré, Fromentin, and François respectively. He did not care for the "Rousseaus," and sold them to Mr. Duncan for what they cost him. In 1868 the latter sent them to New York, and they were shown, with many others of his pictures, at the National Academy of Design on the occasion of the first exhibition in this country of the painters of the Im-



MR. WILLIAM DANNAT. (SEE "MY NOTE-BOOK.")

ENGRAVED FROM A SKETCH BY THE LATE CHARLES S. REINHART.

pressionist school. That exhibition was by no means confined to the Impressionists, however; for it included Delacroix's "Amende Honorable," now in Philadelphia in the Wiltach collection; the same artist's "Death of Sardanapalus," Lefebvre's "Diana Surprised," and "The Organ Loft," by Lerolle, now in the Metropolitan Museum of Art. The Duncan pictures all came over in bond, and of course went back unsold. Next year, Mr. Duncan sold his collection at a memorable auction in Paris, and Gérard, a dealer, bought the two Rousseau panels for 24,000 frs. Gérard gave them to Kuyper, of Rotterdam, to sell for him, on commission, and that particularly astute dealer actually induced the not very astute Mr. Fop Smit to pay him 200,000 frs. for them. The Fop Smit collection was subsequently dispersed at private sale. How much was paid for the Rousseau panels I do not know.

IT is proposed by Mr. Philip Burne-Jones that, instead of destroying an engraved or etched plate, as is the custom to do in England and in other countries, too, after a certain number of impressions have been taken off for subscribers, it should be preserved in the British Museum or any similar Government institution. The New York Times commends the idea, and suggests that in the United States such plates might be sent to the National Museum of Washington in charge of a proper custodian. If some such steps had been taken early in the century, there would be few impositions by dealers who pass off on the unwary, nowadays, impressions from worn mezzotint plates by Bartolozzi, many of which are still in existence, not to mention the original copper plates of

certain rare old line engravings. Many of the original stones on which Raffet drew his now much-prized lithographs, by the way, are still used in Paris. Nowadays, electrotypes of engraved and etched plates of course might still be retained for future gain by an unscrupulous dealer, although the originals would be safely stowed away in some Government repository. I have heard of nobody in the trade guilty of this particular kind of fraud; but, having been shown unmistakable evidence in Paris not many years ago that one of the most noted printers of etchings there was in the habit of retaining for his own purposes proofs of every valuable plate that passed through his hands, it does not seem to me impossible that there may be such persons.

In the interesting collection of pictures at the Union League Club, brought together by Mr. Thomas B. Clarke in February were a good Terburg, a delightful little Franz Hals, a Canaletto, and a characteristic sketch by Constable. Corot, Jules Dupré, Courbet, Ziem, Monticelli, and Bouguereau represented various modern Continental schools of Europe. But what seemed to please most of the visitors was the English picture by G. D. Leslie, representing a mother and children romping over a lawn at a game of "Hen and Chickens." Such a work, I suppose it will be said by some critics, is not "painting" in the sense that a work by Hals and Constable and Corot is. But let us look at the result. Is not the picture charming? Skillfully composed, well drawn, and well colored—the characters represented admirably observed? I have no patience with those critics who sneer at the refined portrayals of happy family life of which this represents a type. If there be an English school of painting to-day, it is typified by the graceful genre of Mr. Leslie, an artist of undoubted talent, whom I shall always remember gratefully for the pleasure he has given me by his stirring picture of English boyhood, "Sons of the Brave," shown at the World's Fair, and by his exquisite picture of English maidenhood, "School Revisited."

MONTAGUE MARKS.

A QUESTION IN ARTISTIC LITHOGRAPHY.

WE referred last month to the question raised in The London Saturday Review by Mr. Sickert, an accomplished English artist, as to the propriety of Mr. Pennell transferring his pencil drawings to lithographic stone and calling the resulting prints "lithographs." Mr. Sickert, it may be remembered, maintains that it is as necessary to make a distinction in this case as in that of the photo-etchings which Mr. Pennell some time ago insisted should not be called "etchings." A photo-etching is not an etching, Mr. Pennell averred. Neither is a transfer-lithograph a lithograph, says Mr. Sickert. But Mr. Pennell boldly claims that it is; that there is no analogy between the two cases; and he has carried the matter into the courts for decision, considering himself libelled by The Saturday Review.

The prints about which the question arose are at this writing on exhibition in New York at the Keppel Gallery; and we asked Mr. Keppel, who is even better known as an expert than as a dealer in rare prints, for his opinion on the question of the hour in lithography.

"As to the propriety of Mr. Pennell's use of the word 'lithograph,' there is really no question about it," he said. "The first lithograph ever made was produced by the accidental transfer of a drawing on paper to the stone; and artist-lithographers ever since have made free use of the transfer process. The critics, who have taken this occasion to square accounts with Mr. Pennell, probably think that this transfer pro-

cess in lithography is something new, and that it is comparable to the photo-engraving processes recently discovered. But the essential point about an etching is that the line is etched into the copper plate by an acid, and the line in the so-called photo-etching is produced by quite other means. The essential thing about a lithograph is that it is a print from a lithographic stone; and it being admitted that Mr. Pennell's lithographs have been printed from the stone, they are lithographs, and nothing else.

"The critics profess to detect some differences of quality between lithographs drawn upon the stone and lithographs transferred to the stone from paper. The artists, on the other hand, say that they find the difference inappreciable. A certain loss of force in the blacks may sometimes occur; but this is remedied by retouching the drawing upon the stone. There is frequently in the same print work which has been drawn upon the stone and work which has been transferred to the stone, and it would puzzle the critics, I imagine, to say which is which.

"The conveniences of the transfer process are considerable. The artist cannot drag about a heavy stone in order to sketch upon it, but he can make his sketch directly from the object upon transfer paper and have it reproduced, every line and dot, by printing from the stone to which the drawing has been transferred. Again, as the transferred drawing is reversed upon the stone, and is reversed again in printing, it comes out right in the impression, while, if the drawing be made from nature upon the stone, the right-hand side of each object will appear as the left-hand side in the picture, and vice versa. The possibility of transferring from paper to the stone makes of lithography a means by which the artist's impressions from nature may be faithfully reproduced. As the stone does not lend itself to manipulation in printing as does an etched plate, one impression from it is much like another; and I can only end by saying that the London critics have discovered a mare's nest, and that Mr. Pennell is undoubtedly in the right."

MINOR EXHIBITIONS.

A REMARKABLY fine collection of prints from the etchings, dry-points, and copper-plate engravings of Albert Dürer was held at the Grolier Club during the month. The catalogue, as edited by Mr. Köhler, is an important publication, and, taken together with the two monographs on Dürer's engravings and his paintings and drawings, published by our contemporary, The Portfolio (The Macmillan Co.), furnishes a resumé of all recent additions to our knowledge of the great German master of the line. We may speak of the Grolier exhibition again, but would remark now that it was undoubtedly the best of its kind ever brought together in America. The collection, as a whole, was insured for \$45,000.

FROM Dürer to Piranesi is a long step in point of antiquity and commercial value; but the Italian etcher of architecture and landscape is quite as much alone in his particular field as the German master in his. No one, except, perhaps, Meryon, has so sympathetically rendered the peculiar union of the classical and the picturesque, which is, or we should, perhaps, say was, the special charm of the ruins of old Rome. Claude was greater in pure landscape; but where architecture enters largely into the composition Piranesi is often to be preferred. Unhappily, his plates are not only very large, but they have been, and still are, printed from in endless editions, though the finer lines have long since been almost completely worn away.

THE collection which has taken the place of the Pennell drawings and lithographs at the Keppel Gallery is composed entirely of first states and early proofs and is as different as possible from what is usually to be met with. One drawing in red chalk, of the well-known subject called the "Temple of the Sibyl," shows that Piranesi drew with the freedom of a painter. He has sometimes been blamed for what, from the mere draughtsman's point of view, is faulty drawing; but it should be remembered that his aims were those of the artist, and not of the mechanical draughtsman.

THE yearly show of the Woman's Art Club of New York, at Klackner's Gallery, was one of the best that the club has yet held, in the sense that the work shown was throughout of very good quality. When we say that it contained a good example of the vigorous work in pastels of Miss Mary Cassatt ("Baiser Maternel"), the idealistic painting, by Edith Mitchell Prellwitz, of "Tannhäuser in the Forest," which won the Dodge prize at a recent exhibition of The National Academy of Design, and good and characteristic examples of other artists of assured reputation, and yet that these paintings did not "stand out" as they certainly would at any of the larger exhibitions of the season, it will be understood that nothing was hung which had not a good right to its share of the wall space. This is the road to success, and we are glad to see that the club shows no disposition to diverge from it. Besides the works just mentioned, the portraits by Miss Annie Shepley and Mrs. Dewey, the flower studies of Miss Alice Brown, and the decorative figure studies of Mrs. Ella Condie Lamb were among the most attractive exhibits. As the exhibitions of the club are private, being intended for its guests only, some of these paintings will probably reappear in later public exhibitions, in which case we may have an opportunity to notice them further.

Two special exhibitions of more than ordinary interest have been held at the Avery Galleries. The pastels by Mrs. J. Francis Murphy showed considerable versatility not only in choice of subject, but in handling also. Among several good studies of heads two were especially noticeable, a "Sunbonnet Girl" and an "Ideal Head," so called in the catalogue, though it was evidently just as much of a portrait as the other. There were also some charming landscapes, and studies of poppies and other flowers; and one clever water-color of a young woman in a picturesque nook, "By the Window."

The other was an exhibition of symbolistic paintings by Mr. P. Marcus Simons, his second in New York. Mr. Simons' very fanciful works are noticeable mainly as an indication of a reaction, not entirely healthy, against realism. If reduced to the size of book illustrations, his pictures would be found pleasing by those who now can see nothing in them. On the larger scale of an ordinary canvas their faults of technique are too apparent to be ignored, and most people are not sufficiently accustomed to the fantastic on such a scale to see that it is here carried out with much of both fancy and feeling. In composition Mr. Simons seldom fails; and although his coloring is at present somewhat harsh and crude, there are indications that we shall have in him a real colorist by and by. The titles of a few of his pictures will give as good an idea of their intent as pages of description. There are: "Our Lady of Gothic Art;" "He is Watching Over Israel;" "The Building of Babel;" "The Voices of Joan of Arc;" and "The Song of the Spring-Time." A few impressions from nature—landscapes—show the artist's weak points very plainly.

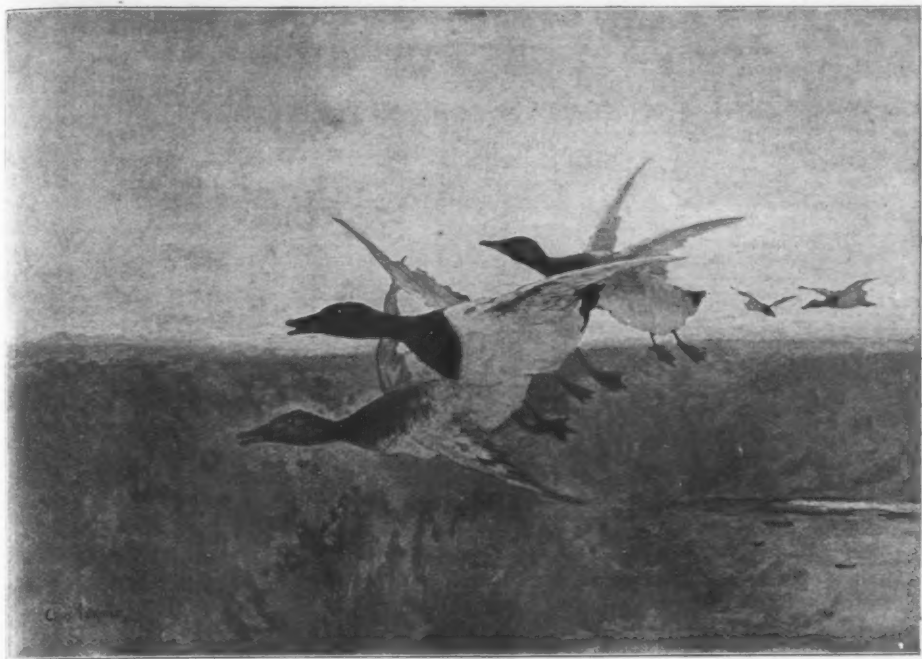
THE proposed National Exhibition of Paintings in Oil by Amateur and Art Students is taking shape. We shall have something more definite to say about it next month.

THE WATER-COLOR SOCIETY EXHIBITION.

THE thirtieth annual exhibition of the American Water-Color Society, at the galleries of the National Academy of Design, is one of the largest and also one of the most satisfactory ever held by the society. Although there is no very large proportion of specially noteworthy works, the average of merit is higher than usual, which makes it the more difficult to give a description of the display.

One of the things most striking to the average visitor is the prevalence of blue and violet tones in the work of the majority of the exhibitors. This, no doubt, is due to the passing wave of Impressionism; and, though much of the work that shows this peculiarity is carefully studied and shows no lack of attention to form, yet the more solid work of the few that have been least affected by the new movement is very conspicuous. It is pleasant, however, to be able to say that Impressionism no longer serves any one as an excuse for weak and careless drawing, and that a general return to the study of form is in progress. The picture by Mr. Irving R. Wiles, "The Green Cushion," to which has been awarded the William T. Evans prize of \$300, for the best water-color by an American artist, is, in a certain way, an evidence of this; for while Mr. Wiles has done much more pleasing work on a smaller scale, the very faults of his picture—a certain hardness of line and harshness of color—are those which frequently denote conscientious effort in a new direction. The painting is much larger than the majority of the artist's former efforts; and while it might have been easy for him to produce a merely pleasing effect on this larger scale, he has chosen, instead, to apply himself seriously to conquer the new difficulties that confront him. Hence the want of the facility and the happy audacity of pose and of color contrasts to which we have been accustomed. His boldness in this case is not happy. The flesh tints, suffused with green reflections, are crude, and the lines of the recumbent figure are ungraceful. But we have no doubt that this is only a passing phase of this talented painter's work, and one which will lead to more brilliant successes than ever.

Another sign of reaction, and one not so entirely to our mind, is the number of pictures of an illustrative or story-telling sort. We have no objection to either the pathetic or the humorous incident in itself; but when the interest is concentrated on this, there is apt to be a corresponding loss of more purely artistic interest. This we find in Mr. William T. Smedley's "The Rendezvous." One of the opposite kind of subject is Mr. Frank Russell Green's "The Road to Market." Assuredly, Mr. Smedley's drawing is not without excellent pictorial qualities. To prove that, one has only to suppress the brisk young gentleman in the background with one's finger-tip. The picture rather gains than loses by his absence. Nevertheless, one feels that the artist would not have been quite so easily satisfied with his landscape, nor even with his waiting figure, had he not had the suggested story to make up for all deficiencies. Mr. Green's work, on the contrary, tells no story for which we care in the least. It does not interest us to know where the peasant and his horse are going. They are there to be seen, not to be speculated about; and our pleasure comes almost wholly from the correct and harmonious relations of the various parts of the picture. On this, and on several other points, the modern Dutch school of water-color-painting, which is followed by an increasing number of our most talented younger painters, affords sound teaching.



"CANVASBACK DUCKS." BY CHARLES VOLKMAR.

PHOTOGRAPHED FROM HIS PICTURE AT THE EXHIBITION OF THE AMERICAN WATER-COLOR SOCIETY.

The pictures by those of our artists who are affiliated with the school show, generally, a correct feeling for construction, an ability to get color with few and low tones, and to obtain movement without loss of balance. The cart before us very evidently was not "put in perspective;" yet, because of the artist's close attention to the placing of the horse's feet, of the wheels, and of other important points, we readily accept the whole. In Mr. Smedley's picture we find no such fine sense of relative position or of color values. It is noteworthy that Mr. Edwin A. Abbey, after his very considerable success as a mural painter, has returned to the illustrative sort of work with which he began. It is undoubtedly that which is best suited to his talent. His "A Quiet Conscience" shows a hale and somewhat stolid New Amsterdam "frow," whose good opinion of herself is based on the possession of an excellent digestion, and whose snow-white collar repeats agreeably the tone of the snow-covered street along which she is placidly walking. The story element here is at first sight not at all so apparent as in Mr. Alfred Fredericks' idyl of "Maternal Solicitude," which we reproduce; but it lurks in every line of the woman's face, in Mr. Abbey's picture, in the wrinkles of her gloves, in the heavy prayer-book, the assured and collected air, all in contrast with the action of the more sensitive little body in the background, who is stamping with her feet and blowing into her muffled hands to keep warm. Complacency and insensibility often go together: this, or something like it, is the moral which Mr. Abbey would teach. The little groups in Mr. E. H. Henry's "Sunday Morning" may show some humorous intent; but they principally serve to animate the scene, and it seems to us that the artist has aimed chiefly to paint sunlight and fresh air. In the late Will S. Robinson's "Departure of Fishing Boats" the story interest is still slighter, the look of things at the moment being what the artist was thinking of.

We have left ourselves little space in which to deal with the landscapists, many of whose works are, nevertheless, unusually good; nor with the animal painters. But we reproduce some of the best pictures of each kind. Mr. Volkmar must be praised as one of those who are making new and sincere efforts to rise above a reputation already

won. His ducks are perhaps a little too well and too equally defined, seeing that they are in full flight. But, as with Mr. Wiles, he is making progress, which, to the real artist, is everything.

The Corridor is fairly aglow with brilliant flower-pieces. One recalls the superbly handled chrysanthemums and peonies the Greatorex sisters used to send, and finds nothing that quite takes their place; but there are vigor and sentiment in the "Poppies" of Sarah C. Sears and the "Peonies," "Marigolds," and "Bride Roses" of Clara Goodyear—the latter also sends an interesting essay at harmony in "Cushions and Corners" of her studio. Agnes Dean Abbott's graceful contributions show that her brush has lost nothing of its cunning, and

Frieda Voelter Redmond's "Roses and Carnations" and "Still Life" certainly entitle her to rank among the best painters of her genre. Paul de Longpré makes a good showing, but his regulation yard of chrysanthemums has been hung just above Mrs. Smillie's broadly handled and luscious "Roses," making his work look rather thin by contrast.

MR. RANGER'S EXHIBITION.

THE progress shown in the special exhibition at the Blakeslee Galleries of paintings by Mr. H. W. Ranger has surprised even the artist's friends, accustomed as they are to the excellencies that have always distinguished his work. A striking and effective composition and a thorough understanding of the construction of a landscape were always to be looked for in a picture signed with his name. To these he has now added qualities of color and of handling which place him among the foremost living landscapists. At the same time he has been discovering that there are subjects for the landscape painter nearer home than Holland; or rather, perhaps, that the public has now come to see the propriety of an imaginative and artistic treatment of home scenes, where formerly a bold literalness was required. Artists have always been aware that as good subjects may be found here as anywhere; but picture-buyers who were willing to accept a free rendering of European or Oriental scenes which they did not know, would then cry out against such a picture as Mr. Ranger's "East River Idyl," with its glorious sunset sky, or his "Moonlight on the Hackensack Meadows," or "The Palisades at Evening, from Twenty-third Street." It would have been sufficient to say with a laugh, "Well, I have lived all my life about here, but I never saw the Palisades like that," to condemn the picture. But it is now beginning to be understood that there are many things in nature which escape the attention of most people, and that it is frequently the artist's business to select these very things. People will find much to which they are unused in the very personal style which Mr. Ranger has developed, but they will be led in time to admit that such bold color harmonies as



"A STUDY." BY HERMANN SIMON.

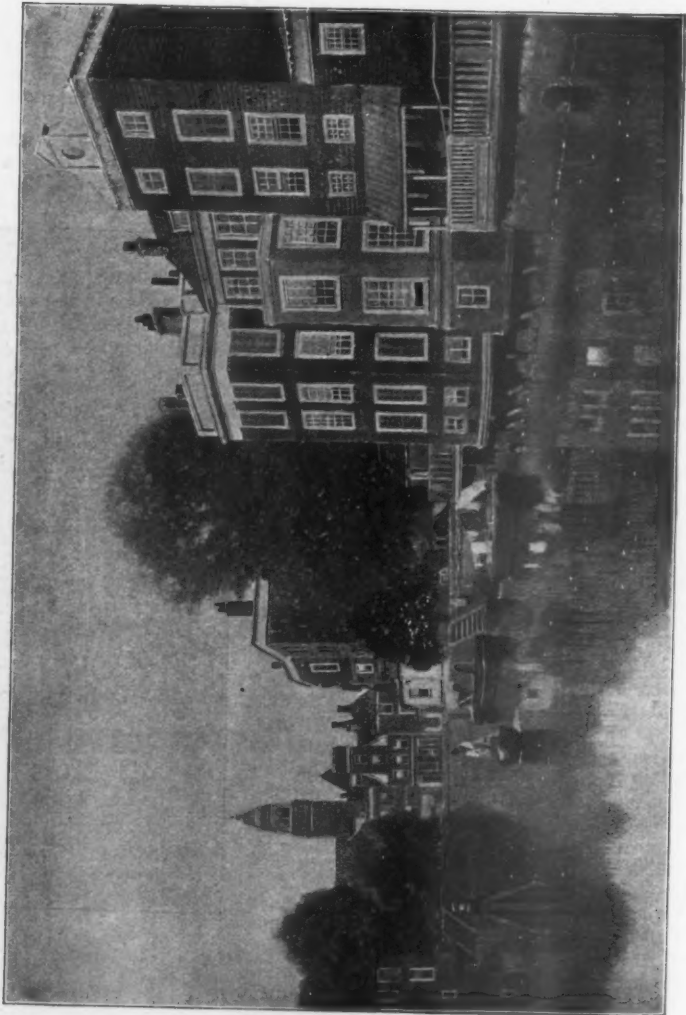
PHOTOGRAPHED FROM HIS PICTURE AT THE EXHIBITION OF THE AMERICAN WATER-COLOR SOCIETY.



"DEPARTURE OF FISHING BOATS." BY THE LATE WILL S. ROBINSON.
PHOTOGRAPHED FROM HIS PICTURE AT THE EXHIBITION OF THE AMERICAN WATER-COLOR SOCIETY.



"EARLY SPRING." BY C. MORGAN McILHENNEY, A.W.C.S.
PHOTOGRAPHED FROM HIS PICTURE AT THE EXHIBITION OF THE AMERICAN WATER-COLOR SOCIETY.



"AMSTERDAM, HOLLAND." BY HENRY P. SMITH, A.W.C.S.
PHOTOGRAPHED FROM HIS PICTURE AT THE EXHIBITION OF THE AMERICAN WATER-COLOR SOCIETY.



"SUMMER SKIES AND MEADOWS." BY C. HARRY EATON, A.W.C.S.
PHOTOGRAPHED FROM HIS PICTURE AT THE EXHIBITION OF THE AMERICAN WATER-COLOR SOCIETY.

that of the magnificent "Sunset at the Grand Nord" are as true to nature as the blue and gray of the "Moonlight Pastoral" or the brown and gray of "Tree and Sky."

seem too much for him, he had better reduce the size of his copy than make two mornings' work of it. Quickness and decision are necessary; therefore, it may be advisable,

going to say with the directions which I have given for painting other subjects, will say: 'Ah! he has changed his method.' One should be able to change his method according to the requirements of the subject and the time. When there is plenty of time it may be well, for the student especially, to proceed methodically and slowly, even tentatively; but when time presses one must make every stroke tell. It should not in this case be necessary to elaborate the forms, either with the charcoal or with the brush, in the way of a first painting. Here there is only one painting, and the work was finished as it proceeded.

"The canvas used was slightly absorbent, so that the colors might dry in a little and permit of painting other colors into or over them. It was what the dealers know as 'single primed'; that is, had had only one coat of priming. It had a good 'tooth'; that is, was slightly rough, so as to catch the color from the brush when dragged slightly over it. These points are important, because nearly all the variations of tone in the picture were obtained by dragging, or by painting one color into another without waiting for it to fully dry. This would be very difficult to do on a non-absorbent and quite smooth canvas.

"The rocks were first rubbed in, as a single mass, with a tone composed of White, Rose Madder, and Cadmium Orange. The darks were painted over this tone, and were composed of the Cadmium and Rose Madder, with a good deal of Permanent Blue; and over this dark, warm tone again was dragged, wherever the blue of the sky was reflected from the wet surface of the rocks, a gray composed of Rose Madder, Blue, and White.

"The sea was next painted, the same colors being used—Rose Madder, Blue, and White mixed to varying tints, which were painted into one another, producing that variety of tone which is very well copied in the reproduction. For the greenish tone, in shore, Viridian was added. The sky followed. And, first, the touches of light on the summits of the bank of clouds at the



"MATERNAL SOLICITUDE." BY ALFRED FREDERICKS, A.W.C.S.

PHOTOGRAPHED FROM HIS PICTURE AT THE EXHIBITION OF THE AMERICAN WATER-COLOR SOCIETY.

"THE WRECK NEAR THE LIGHTHOUSE."

(See the Color Plate by Bruce Crane.)

In copying a picture it is of the first importance to bear in mind the artist's motive and the manner in which the original was painted. Otherwise the student's work will be merely mechanical, and the real value of the lesson will be missed. For that reason we asked Mr. Bruce Crane, in giving directions for the copying of his spirited sketch reproduced as a supplement this month, to say something of what had specially attracted him in the view, and to give our readers an idea of the way in which he set about to sketch it.

"The scene," he said, "is at Annisquam, which has become a favorite summer rendezvous for artists; and what particularly attracted me in this view was the harmony of color at early morning when the tide happens then to be out. The reef of rocks on which the lighthouse is set, and the buildings themselves, look more picturesque from a higher point of view; and more poetic at late twilight, when the twinkling light in the tower shines out against a darkening sky. But at early morning and at low tide there is a peculiar harmony of colors. At full tide the sea rises high against the rocks and is of a strong blue, making a sharp contrast with their warm tones. But as the tide goes out, the sea becomes shallower near the shore, and greenish, as in the picture. Later in the day, again, the sand dries up and becomes much paler and more uniform in color, and the rocks also. At such times it would not have occurred to me to paint this view of the light. The color effect is what attracted me, and that is to be had only at a certain hour and in a certain condition of the sea.

"For that reason it was necessary to paint quickly. I could not depend on getting the same effect a second morning; and the whole thing was changed in a few hours. The student who copies the reproduction should finish his work in one sitting. If it

in order to familiarize himself with the forms, to make a pencil sketch or two of the subject before attempting to paint it.

"It will then be enough to indicate the general proportions only on the canvas, with a few touches of charcoal before beginning to paint.



"SUNDAY MORNING." BY E. H. HENRY, A.W.C.S.

PHOTOGRAPHED FROM HIS PICTURE AT THE EXHIBITION OF THE AMERICAN WATER-COLOR SOCIETY.

"It here occurs to me that perhaps the horizon were painted with a mixture of Cadmium Orange and White. The upper part

of the sky was rubbed over with a tone of Yellow Ochre, and on top of this was painted with irregular touches of Blue and White, with here and there very delicate touches of Cadmium Orange and White, the whole rather loosely put on, allowing minute portions of the ground of Yellow Ochre to show through. The shadowed part of the cloud bank was painted with Rose Madder, Blue, and White, with faint touches of Cadmium Orange. It will be seen that Cadmium Orange, Rose Madder, Permanent Blue, and White compose most of the tints. They make a palette which cannot be beaten for aerial tones such as those which are dominant in this picture. But it is necessary to vary their effect and to secure the vibrating quality of atmospheric color by the processes of dragging and breaking one tone into another on the canvas, as described.

"All this time the lighthouse buildings, blocked out in the charcoal outline, were not touched. They were now painted in with White warmed with a little Lemon Yellow, and the darks were painted over this with a tone of Rose Madder, White, and Blue. The farther part of the sandy foreground next the rocks was still moist, and somewhat darker in color than the immediate foreground. It was rubbed over with a little Raw Siena to give the general tone. The reflections of the lighthouse and the sky in the shallow water that divides the foreground was dragged on over this, and the distant sand was painted over with Rose Madder, Blue, and White. In the immediate foreground a faint undertone of Yellow Ochre was used, and the sand next the water was touched in with Yellow Ochre and White, with occasional touches of Blue and White to give the reflections in the wet sand from the sky. The wrecked boat and the bits of wreckage half covered with the sand were drawn in with Burnt Umber, the sky reflections being indicated wherever they appear with the tint used elsewhere for that purpose. The only other tint used was of Raw Umber and White.

"In conclusion, it may be well to say that the brush-marks indicated in the reproduction by faint gray lines are not to be laboriously copied by the student. These lines have been introduced by the lithographer to render the minute shadows from the slight loading of the oil paint on the canvas. It has required a good deal of labor on his part to thus give the look of an oil painting to his work; but naturally that look comes of itself when one is using not printer's ink applied with a roller, but oil colors applied with a brush.

"I have been so particular about the colors used and the manner of using them because the color harmony constituted to me the whole value of the scene, and was what gave me the purpose of painting it. The whole scene was in a high key, bright but not pale, and vibrating with color. There was nothing black or approaching black, even in the darks of the rocks and the wrecked boat, yet the local colors of objects showed plainly, and there was no general glare of pale tints, as there would be later in the day."

In answer to E. C. S., who asks: "How can I copy a pattern on black satin?" we would say that there are several ways to transfer designs to textile fabrics. If transfer paper be used, it can be bought in various colors—either bright red, yellow, or white will show clearly on black satin or silk. Another way is to prick the design with a fine steel pin, then lay the smooth side of the pricking face downward on to the material, secure it firmly in position, and pounce it with chalk or pipeclay finely powdered. This, if properly done, will produce a clear dotted outline. Take a fine tracing brush and secure the outline with Chinese white.

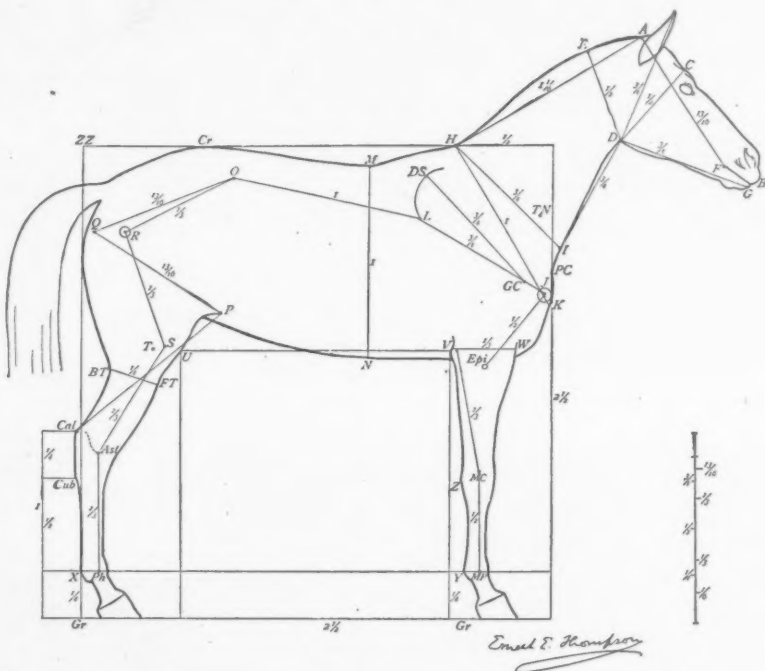
THE ANATOMY OF ANIMALS.

EVEN a superficial knowledge of anatomy gives the art student much greater mastery over the figure than he would otherwise acquire, and it shortens the process of learning to draw from the living model. But if the study is an aid to the draughtsman of the human figure, it may well be said to be necessary to the student of the lower animal form. His models cannot be got to pose; and he is reduced to making fragmentary sketches from the life, and to gain his knowledge of his subject as a whole from the works of former artists and the study of anatomy. All the great painters and sculptors of animals—Landseer, Gericault, Barye, Cain—have made the study a most important part of their self-education. They were aware that knowledge is not without its dangers, and that there is sometimes an inclination to make a display of what has cost long study to acquire. But, while warning the student not to neglect sketching from the living form, all unite in recommending

most from his more civilized descendant in the neck and chest, which are half as large again as they are in the hound.

In all swift-footed animals, Mr. Thompson's remarks, the body goes in a square. It will for this and other reasons be easy to study the fox in connection with the dog and wolf. Similarly, the cat, lion, tiger, and leopard may be profitably studied together, for much of what is learned from any one animal of the group will be found to apply to others. Still, the anatomy of the cat tribe bears a general resemblance to that of the dog; but it has a more elastic skeleton, is better jointed, and is morphologically a superior animal. The lion is of a lower and longer type than the dog, being only two and a half heads high by three long. The hair of the mane radiates from a point on each shoulder and grows out to meet a sort of double collar or ruff of long hair about the neck. This is what gives its most striking peculiarity to the form of the lion.

The horse is very different anatomically from the animals just mentioned. It is



PROPORTIONS OF A TYPICAL HORSE. (FROM "ART ANATOMY OF ANIMALS.")

THE HORSE STANDS NOT QUITE THREE HEADS HIGH, TWO AND A HALF FROM SHOULDER TO FETLOCK. HE IS VERY DIFFERENT ANATOMICALLY FROM THE ANIMALS ILLUSTRATED ON THE OPPOSITE PAGE, AND IS MUCH LESS SUPPLE AND ELASTIC THAN THE LION, DOG, OR WOLF.

anatomical study as the only means to gain a correct general idea of animal form.

There has hitherto been no general work of value on the subject; but the lack is now to a great extent supplied by the large and abundantly illustrated volume of Mr. Ernest E. Seton Thompson, "Studies in the Anatomy of Animals," from which we take the illustrations that accompany this article. The work begins with general considerations on the superficial covering of hair, fur, or feathers, as to which the author has much to say that is novel and of interest to artists. But his remarks on the proportions of the principal domestic animals will be of more general utility to the beginner. In one of our illustrations the proportion of a typical dog (greyhound) and of the wolf, of which the dog is a descendant, are compared. Though strikingly dissimilar in appearance, it will be found that in each the body, including the legs, goes in a square which measures three heads on a side. The knee and elbow joints are at half the height of the square. The wolf is a much bulkier animal than the greyhound, which has been bred for lightness and speed; and he differs

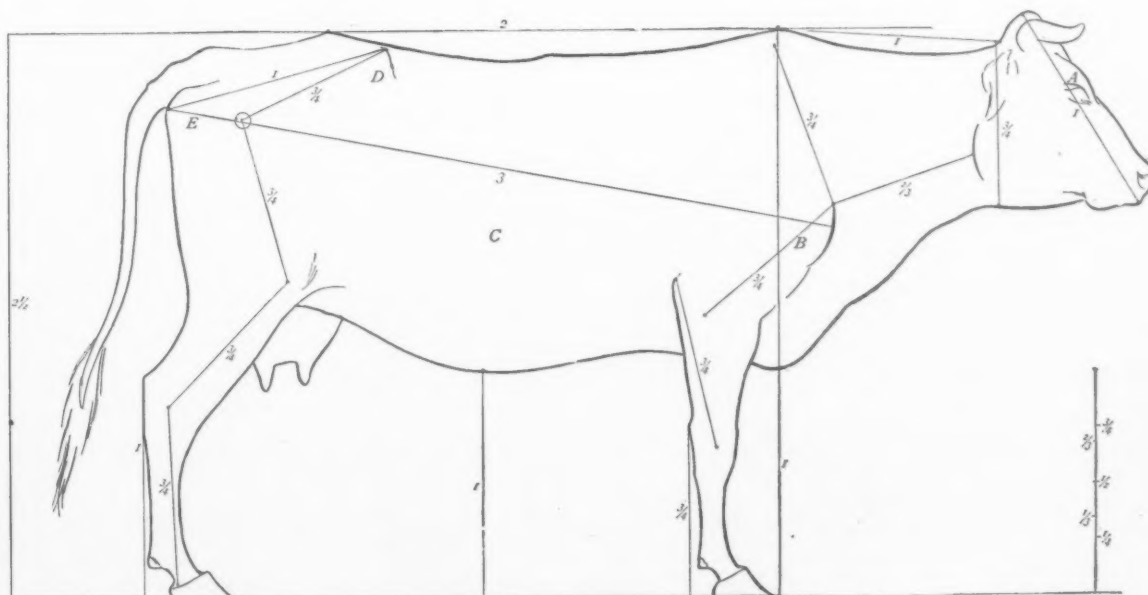
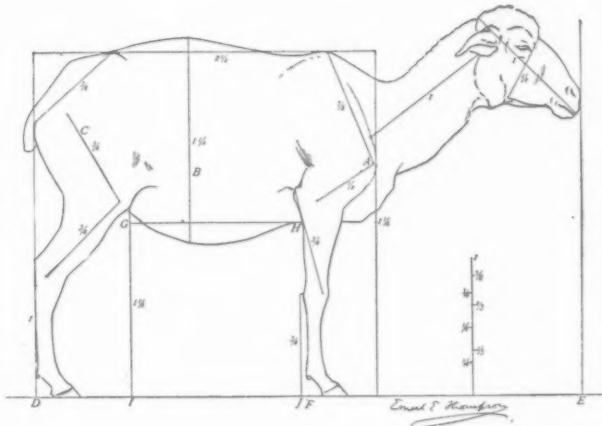
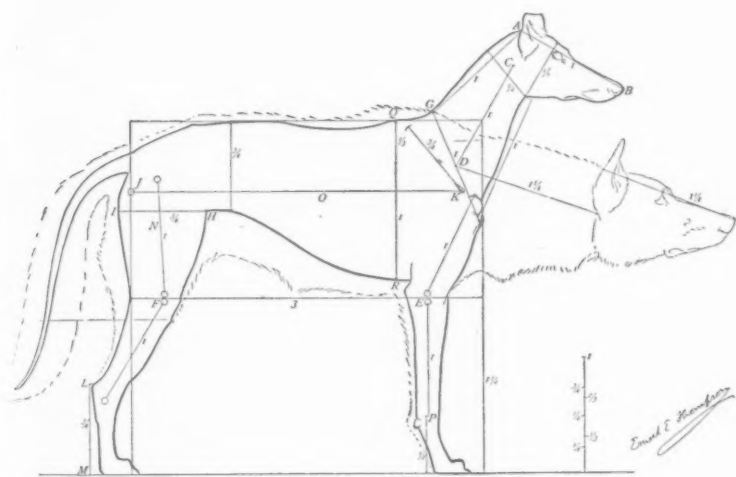
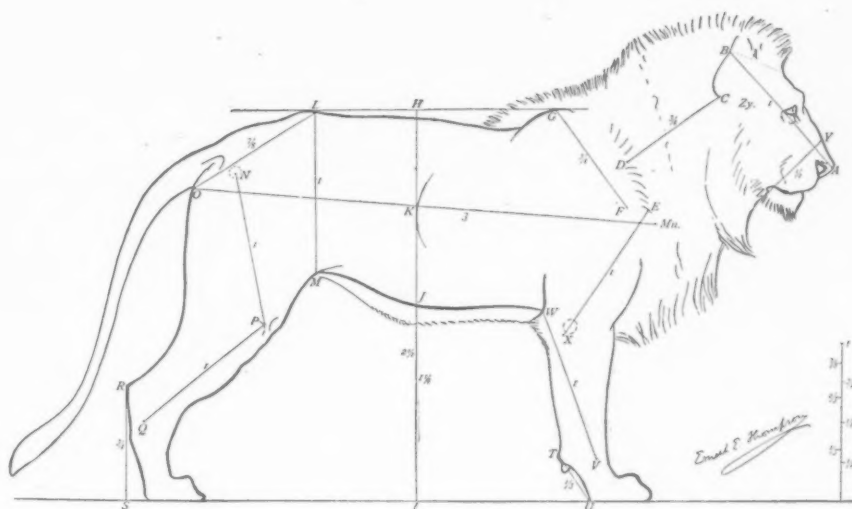
much less supple and elastic, and is consequently more confined as to the range of its movements. He stands not quite three heads high, two and a half from shoulder to fetlock. The muscles, as well as the skeleton, are simpler than in the cat or dog.

The ox may be considered as intermediate in bone and muscular development between horse and dog. It is the best type of the ruminants, and should be compared with the buffalo, deer, sheep, and other animals of the sort. The muscular system is very similar to that of the horse, differing mainly in size and weight. The sheep may be considered as a miniature ox, the differences being superficial, and consisting mostly in the texture of the coat and the form of the head and hoofs. Its body is shorter than that of the ox, and goes in a square of two and a half heads; but the backbone rises somewhat above the line of the square, as it does in some of the small deer. The donkey should be studied in connection with the horse, the camel and dromedary in connection with the sheep.

But it is not enough to know the proportions and the general muscular and bony

(From "Art Anatomy of Animals," Macmillan & Co.)

THE TYPICAL OX may be considered as intermediate between Horse and Dog. It is the best type of the ruminants, and should be compared not only with the Sheep, but with the Buffalo, Deer, and other Animals of the sort.



structure of animals. They form very often on the surface layers of fat and the folds of the skin. Thus in our figure of the lion, the skin under the belly is shown to hang considerably lower than the muscles. In the greyhound there are several loose flaps of skin, which make deep wrinkles and give strong indications of the motions of the limbs, while the muscles underneath are hardly visible. The most remarkable of those folds are those which connect the upper part of the legs, both fore and rear, to the body; but in several animals, as in the bloodhound, and also in the cow and ox, the long folds which unite under the lower jaw to produce the dewlap are to be remarked. The arrangement of the hair in various tracts, which show very clearly when the animal is in motion, is a complicated study in itself and one of much importance to the artist. But for this and much else of value we must refer the reader to Mr. Thompson's work, which is published by Macmillan & Co. It contains very many diagrams, not only of the animals mentioned above, but of others, together with drawings of the muscles and of the living animal. It may be heartily recommended to all students of animals, whether painters or sculptors.

PYROGRAPHY AN ARTIST'S PROCESS.

THE late Philip Gilbert Hamerton had a high opinion of pyrography as a medium of artistic expression in a decorative way. Among woods, he thought poplar was the best for the opposition between the line and the ground, and among leathers nothing seemed to him better than calf. He realized that the quality of the line differs with the material employed. On poplar it is extremely like the etched line, especially as printed with a slight degree of "retro-sage;" more "retro-sage" may be very easily imitated by holding a broader burner at a little distance from the wood which it singes. The color of the burnt line is very like the sepia printing inks used for some etchings. The lines in calf-leather appear more as if they were clearly cut out, and they are so like wood-cut that when a severe mediæval design for book-binding has been reproduced from the burnt leather and printed along with type it might be taken by anybody for a reproduction of an old wood-engraving. Tints of various kinds are employed in many cases to complete the scheme of decoration; but even without the use of color, mere singeing produces grounds of the finest quality on which the lighter parts may be left in relief. For example, suppose the case of a wreath designed on leather, and intended to show light on a dark ground. The outlines would all first be burnt in, which can be done with extreme sharpness and definition, then all the ground intended to be dark would be more or less browned with the burner, which is not a point, and as the leaves would be left of the natural color of the leather we have already three most valuable elements—line, light spaces, and dark spaces. But there is much more than this, as the line may be used with considerable freedom, and of the most various depth and thickness, while the shades admit of every variety of gradation. In a word, pyrography is a complete artist's process, full of technical qualities and satisfactions.

ETCHINGS and engravings look well framed in fumigated oak, and water-colors in pure white frames devoid of gold, or in plain gold ones.

LOW BOOKCASES running to the height of a chair-rail, all round the room, are pleasant decorations—if there are books to fill them.

PLANTS AND FLOWERS IN DECORATION.

THE SYMBOL, VITALITY IN DESIGN—THE SYMBOL AS ORNAMENT.

SPRING is the best season in which to study plant symmetries; but one may find many beautiful "motives" on any fine day in winter. In spring one is most interested in the endless variations on the anthemion schemes shown in opening buds and growing shoots, and it is with surprise that one finds, when his attention is called to it, that he has literally been "overlooking" a still more wonderful variety of rosettes displayed upon the ground. In winter our downward glance takes in at once the stars of sorrel and peppergrass, the thick-studded rosettes of mullein and plantain. A great many tall herbs popularly supposed to die every year, because their stalks do, live through the winter

with reference, it is thought, to the idea of immortality, will have a most valuable lesson in conventional design. Very little of this sculptured foliage was studied from nature, but the artists noted the various modes of natural growth, the opposition of leaf to leaf, the change from smooth curves to sharp angles, balance of masses, variety of plain and elaborated surfaces, and yet they seldom missed getting an air of life into designs which it would puzzle a botanist to assign to any particular family of plants. This appearance of life in ordered growth, we have every reason to believe, was what they particularly aimed at, and not fidelity to this or that plant form.

We might pursue this line of investigation further into all these ancient systems of ornamentation, of which our modern ornament is but an elaborate repetition. We should everywhere find that the good, old conven-

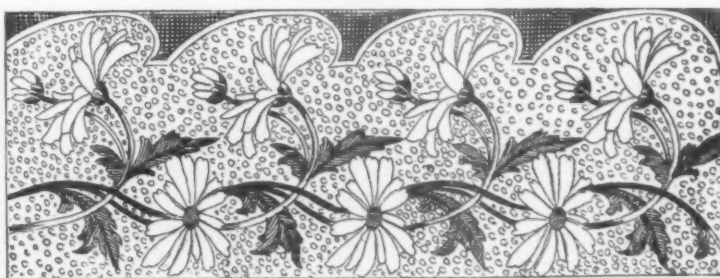
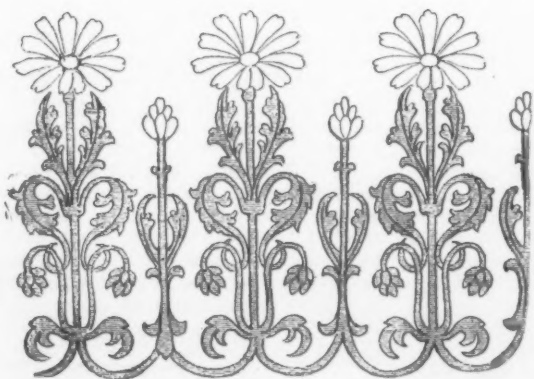
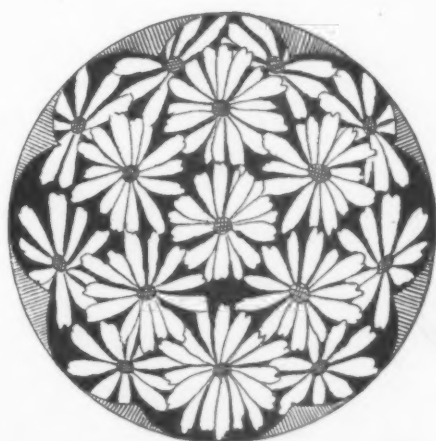
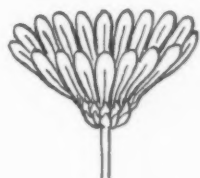
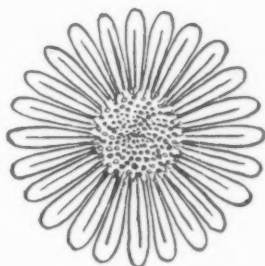
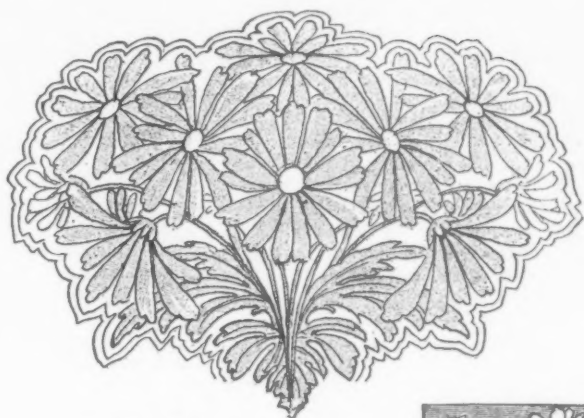


THE MARGUERITE IN DECORATION. RADIATING CONVENTIONAL TREATMENT.

in this fashion, keeping green and beautiful even under a foot or two of snow. The thistle rosette is one of the most beautiful. In a former article we pointed out its family likeness—which it shares with the burdock—to the classic acanthus. These stars are spirally arranged, and their symmetry is never quite exact. Certain kinds of chickweed and many small seaside plants present compound rosettes, sometimes of great intricacy, long branches springing from a central root and each branching again, rosette fashion, at a certain distance from it. They offer very good patterns for the designers of wall-papers and prints. To return for a moment to our anthemion elevations, any one who will take the trouble in spring to sketch the unfolding of a few sprays, say of oak, hickory, horse-chestnut, and maple, and will then examine a few types of conventional Greek foliage, especially the designs that that people used on their tombstones

tional patterns are representations drawn from memory and adapted to use as symbols. In other words, their drawing of a plant was made to serve instead of a written word to convey some idea, as, for instance, of life, or immortality, or aspiration, or expansion. They remembered only those lines and dispositions of parts that suggested the idea to them. They, consequently, were not obliged to conventionalize consciously as we do, and it was much easier for them than for us to humor the requirements of their technique and to adopt forms to the spaces they were to occupy while holding merely to those characteristics of the plant that they had accepted as symbolic.

The very simplest of these symbols may be said to be of universal use, being found in ancient Egyptian and modern Zuni writings and ornaments. They are merely groups of upright or radiating lines, and stand for the words "growth" or "expansion." We may



THE MARGUERITE IN DECORATION. THE FLOWER AS IT IS IN NATURE AND ITS CONVENTIONAL TREATMENT.

consider them as the earliest forms of the rosette and anthemion decoration. The notion of evolution (which is much older than Mr. Herbert Spencer) was derived probably from observing the sprouting of seed. It was seen to be a constant element of plant growth, as the leaves are folded up in the bud, and all parts of the mature plant retain something of their original tendency to the volute. Here, then, was a third general notion associated with that of life and growth, which was at once expressed by the coil, or volute, the basis of all our scroll ornamentation and the most important feature of the Ionic, Corinthian, Romanesque, and most Gothic capitals. The simple spiral line or coil was used as a picture word for "life" in Mexican and Egyptian sacred writing. Finally the new spray tends upward. It leaves the old branch, stretched out horizontally to find a free space at a decided angle. A complete symbolic representation of a plant would, therefore, show growth straight up and down from the vital knot, a branching growth outward, in a circle, like the spokes of a wheel; upward growth, again, of new sprays, from the tips of the branches; and the uncoiling of leaves and shoots and tendrils. All these elements are shown in the Assyrian sacred plant or "tree," from which the Greeks copied, giving greater development and more graceful curves to the branches. The Romans, copying from them, exaggerated the curved lines so much as to lose the appearance of upward and downward growth, and with it much of the expression of life which we admire so much in the earlier designs.

It was, of course, often necessary in picture writing to combine emblems drawn from plants and flowers with others. We will mention but one of these because of its important uses in later developed ornamentation. The cross, long before it became a Christian symbol, was in use as a sign standing for the four winds, the four points of the compass, and, above and before all, for the four directions in which things lie from the individual man—before, behind, and to each side. Hence its general signification, which is "space." Associated with the plant coil it usually means "life in space," physical life, whether it is found in Thibet or Alaska, in Greece or Egypt. This association is the origin of the Greek "key pattern," still so much used in architectural ornamentation, and the Chinese "swastika," the favorite "all-over" pattern in Chinese and Japanese work. Not only that, but it is believed that all the beautiful geometrical patterns of Byzantine, Celtic, and Arabic work have sprung from this simple motive of cross and coil.

But enough has been said to show what have been from the most ancient times the principles of conventional floral representation. It is impossible to arrive at simpler principles; impossible to wholly disregard any one of them without losing something of that desirable appearance of life which even the most conventionally drawn plant or flower should have. In studying any plant for use in ornamental work, we should always bear in mind these four cardinal elements of its composition: the upright central axis, or stem; the horizontally radiating leaves or branches or petals; the uncoiling of the new growth at the extremities; and its repetition of the original type, fan-shaped in section, rosette-shaped in plan, as soon as the bud has fully opened. If a person observes accurately the particular way in which this general scheme is carried out, he ought to be able to produce from memory a recognizable diagram of the plant he has been studying, and more than that should never be required of the designer.

WIPE your brushes out on a paint rag and dip them in oil after working. When you want them again, wipe the oil off. They will last twice as long as if washed only every day.

IN THE ART SCHOOL.

SOME STUDENTS' QUESTIONS BRIEFLY ANSWERED
BY MR. W. M. CHASE.



CHILDREN sometimes ask awkward questions, and young students of ten ask puzzling ones. Here are a few which were recently sent in to the Chase School of Art, and Mr. Chase's clever replies thereto:

Q. Must one have talent to attain success, or can it be acquired by hard work and application?

A. What is talent? There never will be an exact definition of it; but application, love of the work, and natural aptitude go largely to make it up. Genius is only recognized in people who succeed.

Q. If one is able to master the construction of a figure, is it not as advantageous to develop it in paint as in charcoal?

A. I have always believed that in our schools too much stress is laid upon fine charcoal drawings. If a student can construct, get the action and proportions correctly; then it is time to paint. Of course with differing temperaments there should be different rules; but I believe that we all see things in color and form, not in black and white. Form should be associated with color, not separated from it; studying first for form in the charcoal drawings, then learning color afterward, is a waste of time, and disconnects the sense of color and form, which should be inseparable.

Q. For one wishing to paint (not illustrate), how far is it necessary to carry charcoal studies from life? Is the acquirement of fine finish necessary? Is there not danger of losing color sense in long-continued study in black and white?

A. Abbey told me that since he has taken up painting, he regretted his work in black and white. I thought at one time that he would never learn to paint, but he is an exceptional man, and all students cannot expect to succeed in both as he has done, and I urge them strongly, instead of learning charcoal technique, to learn the technique of the brush.

Q. Is it well to work when one does not feel like it? Even enthusiastic workers at times tire of drawing; is it right to carry it to drudgery?

A. We are learning also at other times than when actually at work. Go out into the fields, and see and think. Mental work is necessary, and what is thought and felt at quiet moments is what brings success. Do not overwork. Keep alive the artistic instinct, and put down all that interferes with it.

Q. Can technique (brush-work) be taught? Is it a desirable thing to acquire a master's technique?

A. If litterateurs require style and finish, if technique is necessary in music, how much more does an artist need it! It is far easier to acquire it in both than the brush-work of a master. Fifty years ago Hals was not considered anything; now his work is above price. That is the triumph of brush-work. We constantly hear cleverness sneered at, but when you meet clever people, watch them, and consider before you drop them, for cleverness means ability. Fine brush-work is equivalent to fine oratory; it is the means by which our thoughts are expressed, and without it the best work of the artist is lost.

Q. What do you consider the ultimate object in art?

A. Self-expression. To represent your personality in your work. For instance, it is Rembrandt I see, his view, his feeling, about the man to be painted.

Q. How do you compare Velasquez and Whistler?

A. They are too unlike to be compared; but if Velasquez lived, he would grasp Whistler by the hand. They are utterly different in technique, but alike in their great sympathies for nature.

Q. How do you compare Lenbach and Sargent?

A. They also are too unlike to be compared. Lenbach is a portrait painter of Munich, and one of the greatest in the world. He has lived in the shadow of the great masters, and their influence has been great upon him. There is no material comes between Sargent and his ideas. What he sees he puts upon his canvas. He seems to have done away with the material.

Q. Please explain how a picture differs from an illustration. For example, the large works of Gustave Doré are considered by critics to be merely enlarged illustrations. How should they have been treated in order to be classed as pictures?

A. I should say that a picture differs from an illustration in that the illustration is the expression of another's idea, and a picture is one's own. In the past, historical painting was considered the greatest. "High Art" was somehow supposed to have relation to the size of the canvas and number of the figures. Everything is weighed at its full value. Doré was a vigorous illustrator, but not a painter. He had an ill-regulated kind of mind; no sense of color, no idea of its quality.

Q. Did the great masters derive composition material from their own times?

A. Yes; the greatest historian is he who paints the things of his own time.

Q. Did the old masters depend upon their technique, or was it a matter of feeling?

A. The old masters were masters of technique.

Q. What is a true impressionist?

A. Why men who lay the most stress upon impressionism go back to Velasquez, I cannot understand. The chief idea, I believe, is in allowing much for the *air* between the painter and his subject. True impressionism is to render your individual impressions as you feel them.

Q. I see color as my instructor sees it, and am accused of imitating. Shall I keep on in my present course?

A. Yes; even though you had a number of instructors, let each one seem to be, for the time being, the only one. Keep yourself in a receptive state.

Q. Would you advise studying from the antique longer than is necessary to acquire a fair knowledge of drawing and construction?

A. Students are required to study too long from the antique. It should be the finishing touch; the great statues are not appreciated until the living model has been studied. When I was in Venice I frequently saw an old man, at least sixty-five years of age, drawing from the casts in the galleries; he told me that for eleven years he had been in the habit of coming there for a time to draw—that each year they seemed more beautiful and necessary.

Q. Why is modelling not an aid to drawing? Does it not give one greater knowledge of form and more vigorous style than one would have otherwise?

A. Modelling is not an aid to drawing, because there is always a tendency to over-model already in drawing, and going too much into detail is just what we have to fight against. Most of the painting that is done sticks out too much; what you want is to have it go away from you.

(To be continued.)

PANELS of polished maple are excellent for small decorative paintings in oil colors. Let the wood serve for a background.

STUDIES BY

MODERN ARTISTS.



BY FREDERIC A. BRIDGMAN.



HINTS TO YOUNG ILLUSTRATORS.

BY KATHARINE PYLE.



LOOKING back through the magazines of a few years ago it is interesting to note the strides that have been made in the art of illustrating. Gratifying as this is, it is making it more and more difficult for any but well-trained draughtsmen to secure positions. Drawings that might have passed muster a few years ago are now passed over as absolutely unavailable. Even the newspaper is becoming exacting since the average art editor has gained in knowledge and judgment.

For the guidance of those who are hoping to take up illustrating as a profession, and are not able to join a class in illustration such as is now to be found in almost any of the best art schools, a few points may not be unacceptable, although in past volumes

derfully to the effectiveness of such a picture; but it is unwise to use colors in this way unless one knows enough about photography to judge accurately how they will reproduce. Magazine editors cannot always tell, and they are not likely to take any risks in such matters, unless, indeed, the contributor happens to be an Abbey or Remington, who is not exactly amenable to ordinary rules of editorial procedure.

Other things being equal, drawings in pen-and-ink are likely to receive the most favorable consideration, because they may be reproduced not only with absolute accuracy, but at the smallest cost. The materials for pen drawings have been so often described in these pages, that one hesitates to repeat them. It may be said once more, however, that it is necessary to draw with jet black ink on smooth white paper or fine bristol-board (four ply is a good thickness). The pen used should not be fine pointed unless for especially delicate work, and for that a "Crow-quill" is suitable; the very fine points are apt to give a wiry look to the

CHINA PAINTING.

MRS. LEONARD'S TALKS TO HER PUPILS.

II.—TINTING.

FOR the first lesson I will show you how to tint a cup and saucer. The china must be of good quality and free from specks. Rose Pompadour being a regular tinting color, you shall make your first attempts with that. Take out as much color as will cover a ten-cent piece. To this add one fourth of flux, five drops of Balsam of Copaiba, and one or two drops of Clove Oil. Dilute this with turpentine until it will flow readily from the brush.

Now spread it evenly over the entire surface of both cup and saucer with a soft brush. Blend it by padding it gently with a silk dauber. The best thing to use is a Japanese silk handkerchief. If you have to buy new material, be sure to have it well washed and ironed before using it. Let the tint dry



CUPID PANEL DECORATIONS. BY F. WIDMANN. (PART OF A SERIES.)

of *The Art Amateur* the whole subject has been exhaustively treated by other writers.

The first thing to be considered is the choice of the magazine to which the picture is to be submitted. It adds immensely to the difficulty of disposing of a drawing if it is simply good without being adapted in subject and treatment to the lines that have been laid down by the publication to which it is to be offered. One editor likes the pictured record of events of present interest, or that touch on the every-day events of life; glimpses of the dramatic side such as appeal to every one. Another prefers some tender little domestic episode. Another, again, sets "chic" and style above all other requirements; and still another lays great stress on poetry and "atmosphere."

The choice of the particular medium of artistic expression is also of great importance. Charcoal may at once be crossed from the list. Drawings in lead-pencil are also regarded unfavorably by most editors. Very beautiful effects can sometimes be produced with this medium, but their reproduction is costly and uncertain in result. A drawing in lead-pencil presented for consideration has already had one point scored against its chances of its acceptance. Work done in black and white in oil usually stands the best chance of acceptance, if it is to be reproduced by the "half-tone" (wire screen) process. It is true that the introduction of a little color often adds won-

lines unless skilfully used. Higgins's India Ink is much used by pen draughtsmen. A rubber will be needed to erase preliminary pencil work. It must be free from grit; even the so-called "velvet rubbers" are apt to gray the ink lines.

Illustrations should be made much larger than the size they are to be reproduced. Some artists even make them four or six times as large; but they, in such cases, run the risk of losing by the reduction unless the work is very broadly executed.

No matter how clearly nor with what detail a drawing may present itself to the artist's mind, it is perhaps always best to begin by experimenting with the composition. Let your pencil run freely and loosely in one little sketch after another.

When you are finally satisfied with one or another of these schemes make the little sketch the foundation of a large charcoal drawing, in which you will work in your effects and accurately place your figures and accessories before beginning the actual illustration which you will submit to the editor for acceptance.

(To be continued.)

It is advisable for beginners always to use a canvas that has been at least half primed with paint. It adds to the difficulties to use an absorbent canvas, because the colors sink away so much on this that the labor is greatly increased.

naturally, without the aid of artificial heat. The work is then ready to be fired.

If you want your tinting shaded, lay the color on heavily at the outer edges, and in blending with the dauber begin in the inner part and, as it were, push the color toward the outer edges.

You can tint with almost any shade you wish; but in the case of dark colors it is always best to use powder colors and dust them on. The process is as follows: Cover the surface of the china with English Grounding Oil, diluted with turpentine. This oil must be carefully painted on the china with a soft brush and blended with a silk dauber. Let the china stand for about ten minutes. It is not well to leave it longer, as it is liable to collect dust. Take a small piece of cotton batting, dip it into the powder color and dust on heavily and evenly over every part covered with the oil. Do not let the cotton touch the oil, or the fluff will stick to it. After you have dusted on as much color as the oil will absorb, go over the whole surface gently with the cotton dauber and brush off all superfluous color and make the surface as smooth as possible.

Then, with a dry rag rolled into a fine point, go over and remove any powder that remains on the parts intended to be left white. Remember that every little speck left will fire in. It is best when using powder color to have a clear table, so that no particle of dust may be blown on to another

piece of work. When your piece is finished allow it to dry for a day or two before sending it to be fired, and handle it as little as possible.

III.—SIMPLE FLOWERS.

When you have learned to tint, the next step will be to paint some small, simple blossoms, such as hawthorn, forget-me-nots, and buttercups. The brush you should use is a pointed shader. First rub the surface of your china with turpentine, and then sketch in lightly with lead-pencil the formation of the flowers. In painting the hawthorn, each petal should be put in with one quick stroke of the brush. By turning the brush sideways as you proceed, you can soon learn to shade at the same time without refilling the brush. This gives a crispness that cannot be got in any other way. The colors needed for hawthorns are Brown Green, Moss Green V, Night Green, Violet-of-Iron, Rose Pompadour, Ruby Purple, Mixing Yellow, Yellow Brown, and Brown 4 or Brown 17 for the darkest touches. Most of the blossoms being white, select the most prominent ones of a bunch and shade delicately around the centres with one stroke, the brush being filled with a shadow color composed of Brown Green and Moss Green V. In the immediate centre put a touch of Mixing Yellow. For the high lights, leave the white china clear. At the back of the white bunch paint in delicately some faint blossoms or parts of blossoms with Rose Pompadour, or put one here and there with Ruby Purple, to give value to the white group. Behind the principal bunches put in shadowy blossoms with Violet-of-Iron and Deep Blue Green. You can vary the tone of this shadow color by using more or less of Violet-of-Iron.

The stamens are put in with delicate touches of Brown Green, tipped with Yellow Brown. The stems are dark and very thorny. Use for them Brown Green, with deep touches here and there of Brown 4 or Brown 17, and occasionally a touch of Deep Red Brown. The leaves are painted with Moss Green V and Brown Green, shaded with Brown Green for the second firing.

Your work is now ready for its first firing. After this is done you will need to add some little touches to the white flowers. Do this with Brown Green and occasionally with a little Yellow Brown to give character and warmth. Try to give as much variety as possible to the flowers. Do not have each one looking in the same direction. The pale Rose Pompadour blossoms which are usually tucked behind the white ones should be shaded with Carmine 3, and the centres done in the same way as for the white flowers.

In painting all small flowers, do as much as possible with one stroke of the brush, so that your work may look fresh and not labored. Small purple daisies are easy to paint, and they are very decorative, but each stroke must be clear, sharp, and quick. Use the pointed shader and commence on the outside of the petal and work toward the centre. Each petal should be made with one stroke. Curve or roll the brush as it nears the centre. Give a little perspective to the flower by varying the direction of the stroke, painting some in profile,

others three quarter view, and so on. With a little practice you can accomplish a great deal more in this way than you otherwise would. The stems are covered with a little furry edge, which makes a highly decorative accessory.

Small flowers must be painted with great delicacy and care. They can be as vague



CUPID PANEL DECORATION. BY F. WIDNMANN.

(ONE OF A SERIES.)

and shadowy as you wish, but even then they must be just as nicely executed. In painting close flowers like forget-me-nots, always make a feature of a few in the front and put in the rest with less detail. This will give fullness to the cluster, and the effect will be the better for it. ANNA B. LEONARD.

DEEP RED BROWN for tinting should *always* have one third flux mixed with it. If this is



CUPID PANEL DECORATION. BY F. WIDNMANN.

(THE SERIES IS TO BE CONCLUDED.)

neglected do not blame the firer if it rubs off in spots after it returns from the kiln. Repeated firings will not remedy the matter. Deep Red Brown is very useful for shading red flowers. It mixes with Silver Yellow,

Yellow Ochre, and most of the browns. With Silver Yellow it gives that peculiar tan color often found in chrysanthemums, while deep red chrysanthemums are painted in its pure tones. When used for tinting, it makes a very pretty color, almost a pink, when very thin; more of a reddish tone when darker. For handles to cups tinted in pink, salmon, gray, green or yellow, it may take the place of gold, which is much more expensive. In order to make the color dark enough, and yet not too thick, so that it will chip off, lavender oil must be used instead of turpentine; put on a coat as smoothly as possible. After drying apply again, and even a third time if necessary. These directions should be followed for all dark colors that are used in this way. A very rich effect is produced by using this color in a geometrical design with Deep Blue Green, a light shade of yellow ochre and gold outlined with black. It should be painted strong when used on yellow. Never use it with Mixing Yellow.

H. F., Kingston, asks: "How can I clean an accumulation of gold which I have scraped off glass slabs?" The gold you have scraped off from disused glass slabs is of course dusty and "fat," if the turpentine used has been allowed to stand any length of time. To utilize this gold, gather it all together in a flat or shallow dish; flood it with a quantity of fresh, clean turpentine, and let the fat and dusty particles float off at the sides of the dish. If fatty particles still remain, flood the dish again with alcohol, to expel the turpentine. The gold, thus cleansed, may be applied with alcohol or turpentine at discretion.

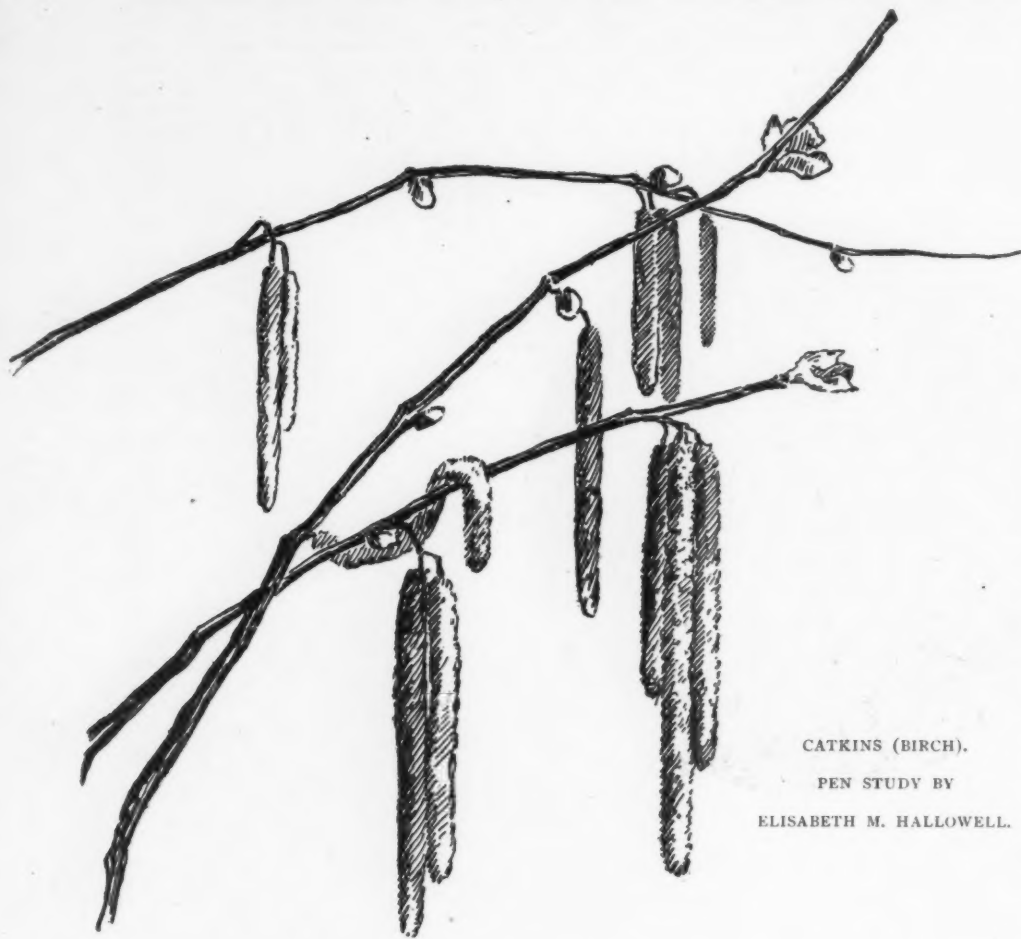
LIQUID GOLD, as all china painters know, is so prepared ordinarily that it needs no burnishing after it has been fired. Sometimes, though, it comes from the kiln looking weak and unsatisfactory, and then a few touches of the glass burnisher will work marvels in giving it lustre.

INEXPENSIVE FLOWER HOLDERS.

BY C. E. BRADY.

DIFFICULTY is sometimes experienced in finding pretty and inexpensive receptacles for growing plants, such, for instance, as the Chinese Lily, which requires only stones and water for sustenance. A clever decorator has solved the problem by taking ordinary quart bowls, and by clever decoration so transforming them that no one would recognize their origin. One bowl was treated in red and gold, another was given a band top and bottom one inch wide, filled with a gold scroll-like design and painted freely with enamels. The space between the bands was simply tinted, and the bands were softened into it by means of pen work of gold tracery. The middle space of another bowl was a delicate, cool green, and on it chrysanthemum sprays were broadly painted in white enamel. The bands were of pale ivory, with green enamel, like the tinting, used rather sparingly, with a simple, conventional ornament in raised gold.

Other successful attempts in the same direction were pink and gray chrysanthemum decorations on the plain china in enamel, and little, straggling, knotty pine boughs, such as the Japanese are so fond of



CATKINS (BIRCH).

PEN STUDY BY

ELISABETH M. HALLOWELL.

using, put on in flat gold and picked out with lines of Brown 17, also on the plain china.

This lavish employment of enamel is quite safe, provided the proper proportion of Aufsetzweiss (one fourth) is used. Or if the white is tinted with tube colors, use Aufsetzweiss alone, as such objects as these do not get such rough handling as pots containing earth; they are often used as table ornaments.

A coupe plate makes a good saucer, if one is desired. In the case in mind, a large, shallow bowl just fitted into a soup plate, and a band around the top of the bowl and the border of the plate were made alike with much enamel. The rest was a plain tint. This receptacle was filled with sand and used for cut flowers.

Such decorations need not be either delicate or elaborate; but in saying this I must not be understood to justify careless work or a coarseness that will approach vulgarity. Flowers, like the chrysanthemums mentioned, for instance, must be executed with the greatest care. On the other hand, such a decorative flower may afford a considerable display without the expenditure of too much time, and one may indulge somewhat freely in departing from the form of the actual model, so long as the spirit and general character of the chrysanthemum is maintained. It is not as if one were bound by the rigid requirements of conventional ornament.

Other vessels primarily intended for table use—a sugar-bowl without a cover, some condensed milk and cracker jars, and a circular vegetable dish—have been converted into handsome flower pots; but with the exception of the milk jar (which had a hole in the bottom for drainage), nothing was so successful as the plain, inexpensive bowl. In each case the decoration made such a change that no one would have associated the object with the idea that it had ever held food of any kind.

PAINTING OVER UNDERGLAZE DECORATION.

BY C. E. BRADY.

A NEW STYLE FOR PRODUCING RICH EFFECTS WITH LITTLE LABOR.

IN the old porcelains of China and Japan one often finds overglaze decorations over decorations made under the glaze. The gold work seen in china decoration is always overglaze; it would not stand the severe fire necessary for underglaze painting. Just now there are many blue underglaze painted objects for sale in the china shops that are admirably adapted to the uses of professional as well as of amateur ceramic painters. The very rich effects produced by using gold and enamel over these ready painted grounds have only to be seen to be emulated, especially by such of our readers as prefer to work in monochrome rather than with a full palette. For figure and landscape subjects, the dark, rich borders in underglaze make admirable settings.

In plates, besides those with the regular festoon edge, there is a similar but newer shape, with the color extending to the width of the border only. These are in all sizes, from the bread-and-butter to dinner and

soup plates. In one with plain edges the color covers about two thirds of the surface, ending at a line; but on a plain coupe it fades off into the white. These two shapes are excellent for figures and landscapes, with elaborate gold work on the borders.

Round, square, and oval panels (the last in several sizes) have borders of the blue two inches or more deep for heads and figures. Large trays, with heavy ornament modelled in the ware, need only to have the design picked out with gold, and "library sets" are similar. There are "rose jars," entirely or mostly blue, with plain surfaces for raised gold; vases, large and small, and bonbonnières, with reserved panels of white for color decoration, with opportunities for rich effects in gold settings.

Perhaps in cups and saucers there is the greatest variety. They are of many shapes, and with about every possible variation of blue and white. Some, all blue, could have dainty festoons of jewels (enamel) from the top, and most of the brilliant surface left plain. There is one shape with only an inch wide band of blue at the top, which might be covered with a scroll design in raised gold, the white below being left unbroken. In some instances, small oval panels are reserved for monograms, garlands, or bouquets, and in others the blue underglaze decoration ends in fantastic outlines. With the tea-set, tea-caddy, and all, one can furnish a "five o'clock tea" table with perhaps a more elaborate decoration for the amount of work expended than in any other way. The original cost is rather more than for plain white china; but the foundation color counts for much in the general effect.

All raised paste and gilding of course must be executed with extreme neatness, and every care taken to keep the surface clean, for the slightest smear will show after firing much plainer on the dark, brilliant underglaze color than on white china. Even the water-color used in the drawing will leave a stain; but such of it as is not covered by the gilding may be removed by scouring it with sand and water in the same manner as gold is polished. It had better be done before gilding, and thoroughly dried, lest the water absorbed by the raising, being converted into steam, cause the gold to blister.

In decorating a set of plates uniformly, the design may be pricked on lead foil, fitted to the shape, and pounced in the usual manner by adding a pinch of flour to the Lamp Black. This will make gray markings that will be quite distinct. The pricking should be done with a very fine needle, and as little powder should be used as possible. Then, with a brush or pen, follow over with the water-color in ordinary use. For some shapes it is better to make the stencil in two pieces, pouncing half at a time.

As for color decorations, let them be bright and warm—a fancy head, with a bit of bright drapery, a Boucher or Watteau group, or small flowers; for landscapes, sunsets, autumn colorings, and Venetian water views are all effective.



CATKINS (ALDER). PEN STUDY BY E. M. HALLOWELL.

THE SUPPLEMENT DESIGNS.

CHINA DECORATION.

The Grapes, No. 1776.—This study can easily be adapted to the decoration of a punch-bowl, tray, or claret jug to be executed in the broad water-color style. The rich coloring of the California Grapes was employed in the original painting. The pale bunches to the left are the Muscats in pale greens; the over-ripe ones have pink touches, and those in shadow are quite blue in tone. The more prominent bunch is of the Tokay variety. The lighted side of the bunch should be kept pale, Jonquil Yellow shaded, Orange Red being used for the purpose. The un-ripe grapes show touches of green. For the brilliant colored ones use the German Banding Blue and Blood Red; for the reflected light, Orange Red; for the bloom, Banding Blue very thin. For the grapes in shadow use Deep Purple, Blood Red, and Banding Blue. The darkest bunch is the Scuppernong variety. For these make a mixture of Banding Blue, German Black, and a little Deep Purple, putting on the bloom with Banding Blue. The other grapes are in shadow, and go into the background with pale, warm gray tones.

For the leaves use Moss Green V and J, Brown Green, and Yellow Brown, with occasional touches of Deep Purple. For the back of the leaves use Pale Blue Green, Yellow Brown, and Sepia; some have a violet tone, like Pale Violet-of-Iron. The stems are mostly of thick woody growth; paint them with Yellow Brown, shaded with Sepia, and with Deep Purple accents. Some of the tendrils are light green, others thick and woody, like the stems.

Put in the background with the free, wash effect of Water-Color style, "padding" it soft toward the edges, but leaving touches of the brush in the darker places. For the background use Deep Blue Green, Jonquil Yellow, and Blood Red, with a little Banding Blue, making a warm gray tone.

The Plate Decoration, No. 1774, is for raised gold paste on the white china. The flower-like forms require careful modelling, with dots and small lines in the centres for the stamens; the dots in the larger ornament are without the paste. The edge is finished with a row of raised paste dots covered solidly with gold.

The Plate Decoration, No. 1775, shows a "dusted" border of Peach Blossom Pink with raised paste ornament. The large dots with which it is studded are of blue enamel, which are set in rings formed of tiny paste dots covered solidly in gold. The space between the scrolls would be most effective with a flat wash of the raising first dusted on; then the dots and scroll ornament applied, and, after firing, all covered solidly in gold. Put in the fleur-de-lis in flat gold; the garlands in paste covered in gold solidly.

MARY ALLEY NEAL.

The Plaque Design, No. 1772, is in soft, water-color effect. Put in the background first; it is in creamy and warm gray tones, shading into Deep Red Brown and Dark Blue. While the background is still wet, paint in the shadow leaves and bird with the Deep Red Brown and Dark Blue, letting them melt into the background. The Central Chrysanthemum—the one nearest the left margin of the plaque—is old Rose Pink. Paint in Rose shaded with Rose and Deep Red Brown in the deepest part, with touches of Silver Yellow on the light side. The large flower to the right of it is of a yellow variety; use Mixing Yellow, Silver Yellow, and Yellow Brown, and shade with a little Brown Green and Yellow Brown. The lower chrysanthemum, which is in shadow, may be painted with Ruby Purple and Dark Blue, with touches of Yellow Brown on the lighted side. The leaves may be treated simply in gray greens. In the border the Chrysanthemum motive is suggested in scrolls of raised paste, the rest of the border being put in solid in flat gold.

The Honey Jar, No. 1779, for china painting.—The background may be in broken tints of any color scheme preferred—very dark at the top and at the outside of the saucer, fading to quite light at the bottom and centre of the saucer. In like manner, shade the cover from the edge to the centre, bringing strong color under all the ornament. Remove the color from the whole design, except the hair lines and dots. Outline the figure in the centre front of the cover, and the drop figure on the front of the jar, with the smallest possible dots of raising; the inside will be gilded flat on the china. Pick out the scrolls with lines of raising in such a manner as will give the best effect. Give the handle on the cover and all the edges a thin coat of gold. After a hard fire, gild the ornament and retouch other parts. Put in all the dots with enamel of one color, or not more than two colors.

E. C. B.

The Glass Honey Jar.—The dish and cover from the scrollwork to the edge of the design may be

tinted with a pale blue stain. After this has been fired, put the scrolls on in light or dark blue enamel, the pearls in white enamel. Trace the pattern with gold, and do the fine lines in raised gold. The plate to match the dish is to be treated in the same way.

A. S.

EMBROIDERY AND PYROGRAPHY.

The Square Mat, No. 1771.—The linen square for this should be hemstitched for fringe before any embroidery is attempted. To hemstitch fringe, draw the threads, a few more in number, the same as for hemstitching a hem. Take the stitch in the same way, but hold the work in the reverse position and fasten the threads which are to become the fringe to the edge. Do not fringe out this part. Thus set aside until the embroidery is entirely finished.

This design may be worked in outline as it stands. It will look best in all white. The dots may be solid. If one wishes to work it in colors the effect will be better if the curved markings are disregarded and the forms are indicated by a border work of long and short stitches directed toward the centre of the spaces. Keep the proper relation in the slant of these stitches, so as not to create awkward angles.



PANEL FOR CHINA DECORATION.

BEING A REDUCTION OF THE TAPESTRY PAINTING DESIGN IN THE SUPPLEMENT.

The long and short stitch should be managed on the outer curves as an overlap stitch. This stitch (which has been described at length in *The Art Amateur*) may be skillfully carried around these circles. The inner concave curves should be worked from within the forms, out to the outline. This is the only way to be sure of getting the sweep of a concave line. If the forms are embroidered in a gold-colored silk the dots may be worked in blue, red, yellow, and white consecutively, with the effect of applied "jewels."

L. BARTON WILSON.

The "Christmas Roses," No. 1769, the first of our supplement pages this month will be found a very suitable design for the decoration of a Blotter or of photograph or other picture frame to be executed either in poker work or in the present favorite style of tinting and embroidery in combination. Solid embroidery would be entirely unsuitable.

The tinting is usually done in monochrome, in oil or in water-colors, the entire design being afterward outlined with etching silk in rope stitch. White linen would make a good foundation. After carefully transferring the design, tint the blossoms and leaves (not too realistically), making the outer edges darkest and fading off almost to white toward the centre. French knots of twisted embroidery silk will best serve for the centres of the flowers. Pale yellow (the natural color of "Christmas Roses") graduated to golden brown might be used; or sal-

mon pink shading to brownish red or the still popular Delft Blue. The scrolls and border need only a flat medium tint. The outline should match the darkest shade employed, or be a trifle deeper in tone. A fine gold Japanese thread couched down may be substituted for the silk outline if a very rich effect be desired. Colored linens in a variety of charming tones are to be had now, and almost any of them would make an appropriate foundation for a monochrome treatment of this design. One might tint with either warm or cold sepia, according to the tone of the ground. For instance, on a cool foundation, such as pale blue or gray green, take the warmer coloring; on a warm tone, such as pink or heliotrope, the cold sepia would be better.

The popular method of mounting such frame decorations is to put them under glass, which at the same time preserves the needle-work and the picture. This design may be painted on white wood in much the same sketchy manner as has already been suggested, and afterward treated to a coat of white spirit varnish, for its better preservation.

E. H.

The Design, No. 1770, for panelling a newspaper rack or portfolio is simplicity itself. It may be tinted, and outlined with embroidery silk on a textile fabric; or if applied to white wood, leather, or strong boards it can be tinted and outlined with a pen. Tinted paper neatly mounted on boards gives a pretty and somewhat novel effect, especially if the tinting be of a deeper hue of the same color, with a slightly warmer shade introduced. For instance, on pale pink add a trifle of Raw Siena to a deeper hue of the pink. The same with green or mauve. To a Delft Blue add a touch of Rose Madder or Crimson Lake. An outline of gold will give the most effective finish, thrown up with an inside line of Burnt Siena. Linen either colored or white will make the best textile ground. On pale buff or écru any preferred transparent color can be used, but on a pronounced ground color the tinting may be made opaque either by the aid of Chinese White or by the use of Moist Oleo Colors. With solid color, a couched outline of Japanese gold thread would make a handsome finish.

E. H.

THE ILLUMINATED CALENDAR.

For illuminating, prepared parchment is the best ground. A rich combination of colors is desirable, freely outlined with gold, but not necessarily in every part; for instance, it would be better not to outline the holly berries, but to put them in with solid color, while the holly leaves could be outlined and veined with a strong color inside of a gold line on a flat tint of rather neutral green not too dark. The disks on which are the signs of the zodiac should form an entire background of gold, and the figures should then be drawn upon it. So also with the bands at the base of the design.

The simplest way to use the designs would be in water-colors on smooth, hot-pressed paper, such as is prepared especially for delicate water-color work. The paper might be first mounted on three stout cards placed a trifle apart, so that the paper can be creased in between them to form a little folding screen that will stand upright on a desk or table, after the manner of some of the printed calendars. It could be replaced at the end of each season by the triptych containing the months of the next quarter. Very little, if any, shading should be employed; the tints must be delicate and washed in as flat as possible. The principal parts require an outline to accentuate them, and a pen will do this more satisfactorily than a brush. To prevent the color clogging in the pen requires a little care; it is better to feed the pen by means of a brush than to dip it into the liquid. A strong mixture of Burnt Siena makes a capital outline color; it is rich and luminous without being too heavy, and moreover harmonizes with every other color. The figures on the disks and all the traceries can also be put in with the pen and in this manner.

EMMA HAYWOOD.

THE PAINTED SILK TAPESTRY PANEL.

The écru tone of the canvas forms the background. Begin by outlining every part with a mixture of Sanguine and Brown. When this is quite dry, put over the figure a flat wash of Sanguine much diluted with medium and water; for the shadows, mix Sanguine, Indian Yellow, and Indigo Blue. Put a little Ponceau on the cheeks. For the hair, add a drop of Ponceau to Yellow, and shade with Brown. Make the scarf pale blue with a light wash of Indigo; shade with a warm greenish gray. Pick out the flowers first in clear colors, then tone them down and shade them. Follow the same treatment for the bird. Paint the wings in rainbow hues.

E. H.

THE HOUSE.

THE BATH AND THE BATH-ROOM.

BY ROBERT JARVIS.

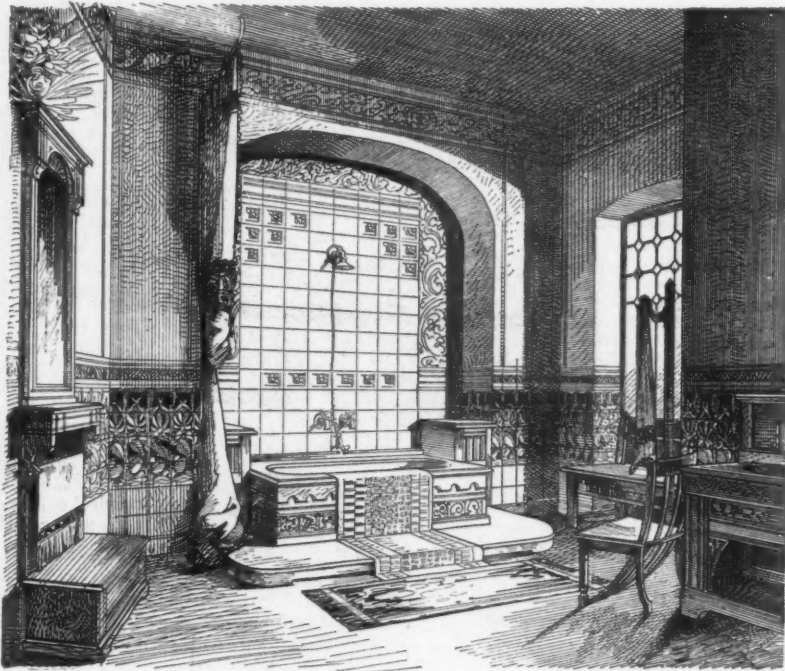
I.

AMONG the ancients, bathing was either performed in the public baths, or private establishments of equal magnificence, or with a simple basin and ewer on the marble or earthen floor of the room. The bath-tub for the use of a single person appears to have been a Gaulish invention; and for a long time it was a veritable tub, of wooden staves hooped together, and either round or oblong with rounded ends. The water was heated before being poured into it, and it was commonly provided with a wooden cover, to be put on when it was not in use. Down to the time of Louis XIII., kings and nobles had no better bath. That monarch, toward the end of his reign, had one made of marble, but in the accustomed form, and his son had several of the same material, with costly ornaments in gilt bronze, a special apparatus for heating the water, and pipes and other plumbing in the modern fashion. Their form was still, however, clumsy and ill adapted to the body; and the marble was so cold to the touch that it was necessary to line the bath each time it was used with white bombazine, and place in it a small cushion covered with the same material. This was the general practice; and at hotels in England it is still usual to cover the tub with a sheet, which is renewed for every bather. But in the case of the French king mentioned, the "furniture of the bath," as these cloths were called, was trimmed with magnificent laces, point de Venise and point de France being specially affected by his majesty for that purpose.

The chilliness of the marble bath-tubs soon led to the adoption of metal instead. The earliest mention of one is in the inventory of Henri de Bethune, archbishop of Bordeaux, dated 1680. This was of copper, tinned on the inside, and having a wooden cover and support. Lead, however, was more commonly used. The first notable improvement in the shape of the bath-tub was in the invention of that called "en sofa," of which we reproduce a drawing by the inventor, De Lafosse. This design was intended to be worked out in silver, the ornaments in repoussé and gilt. The form became fashionable, and was much in vogue during the latter half of the eighteenth century. The bath-tub took its present form about the year 1768, when one Level began the manufacture. His baths were heated by spirit lamps, which made their use a rather costly luxury. Later, he invented a small stove, in which charcoal could be burnt for the same purpose; but this economy could not concern much the luxurious folk of his time who would have the

trimming of their bath in Oriental onyx, or in carved wood at great cost, or the bath itself in porcelain decorated with fillets of gold or with painted flowers. We may mention having seen a bath which, for costliness and oddity, more than equalled most of these—an immense bowl of Japanese porcelain, decorated on the interior surface with fishes and aquatic plants in blue.

It has become common in our own time and country to cover the walls of the bath-room with tiles, usually plain cream color or white, though a little ornament would surely not be misplaced. The room should be both



MODERN BATH-ROOM, WITH TILE DECORATION.

larger and much better lit than it ordinarily is. A single window and a single gas jet are not enough. There should be lights on all sides at night and from at least two sides in the day time. Ground glass is best for the windows, as it diffuses the light. We have heard of a bath-room with a window made of a slab of onyx, which should, indeed, diffuse well enough what light it permits to enter; but we doubt if that be much. The room should be well heated by registers placed near the windows, and carpeted.

(To be continued.)



THE SOFA BATH-TUB (LOUIS XV.)

FROM A DRAWING BY THE INVENTOR, LAFOSSE.

MAKING THE BEST OF THINGS.

BY ELEANOR ALISON CUMMINS.

I.—SUGGESTIONS FOR ECONOMICAL TREATMENT OF FURNISHED ROOMS.

MANY a home can be vastly beautified, at a very small outlay, by the exercise of a little patience and the possession of a little knowledge and good taste, and the subject of home decoration is well worth the consideration of every family not overburdened with ready cash.

The first thing to be thought of by the amateur decorator is color, and in my opinion it is best to stick to a single color for the furniture and decorations of a room. It requires a trained eye to combine many colors harmoniously, and in the hands of a tyro such combinations are apt to be spotty. What the predominant color should be is best decided by the tone of the carpet already on the room. Green Brown and Crimson are the colors most likely to be met with in old-fashioned furnishings. Although the old hues of these colors seem terribly crude, still it is possible to utilize them by a process of keying up, making the bright color the highest point of the color scheme, and combining with it hues of the same color in lighter tones. For instance, old-fashioned crimson may be made the point to which several hues of old rose may lead up. Quite a vivid green will fit into an apple-green room, and brown may form a part of a scheme leading up to

itself through shades of cream, tan, fawn, and russet, with a touch of orange.

Having decided on a color scheme, with due regard to the carpet, one may begin operations on the walls and woodwork. If the latter is white it may as well be left alone, unless one gives it a couple of coats of paint in a flat tint a little darker than the walls. Avoid the prepared paint, and get the painter to mix it for you. He will tell you the quantity you require. Have it mixed with as little oil as possible and very thin, using even three coats if necessary to cover.

It takes a professional to lay thick paint smoothly. Do not attempt to use two shades of the color. Doors and windows should be as unobtrusive as possible.

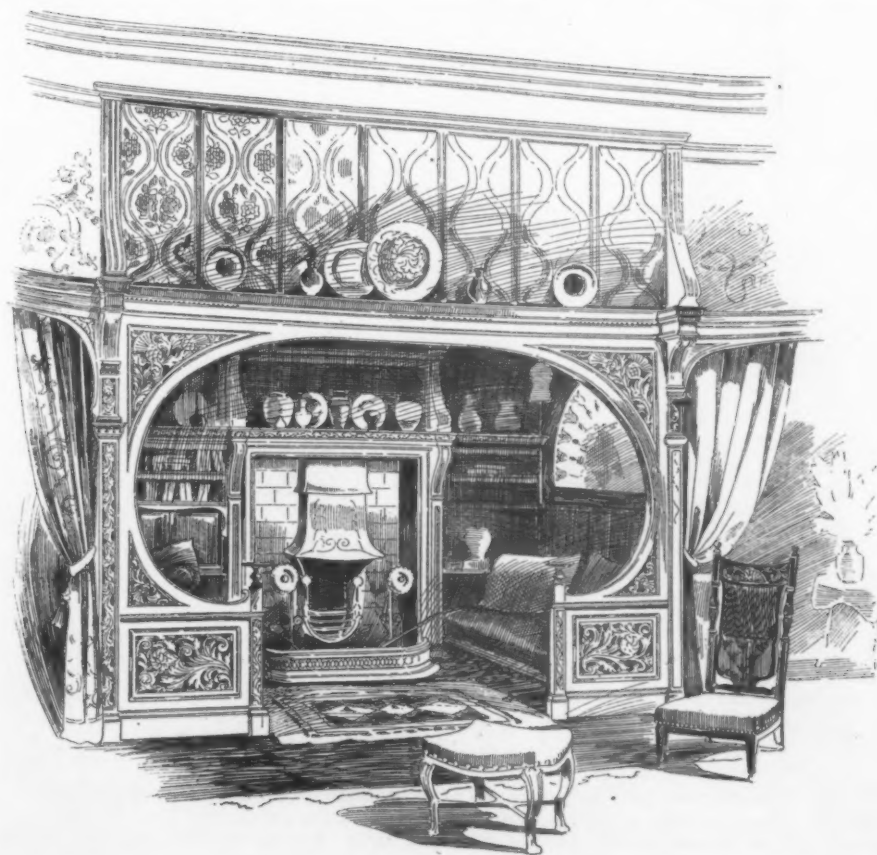
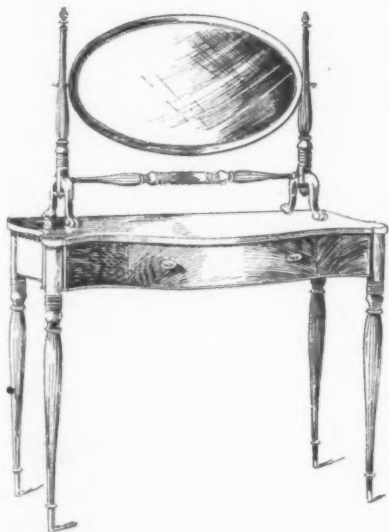
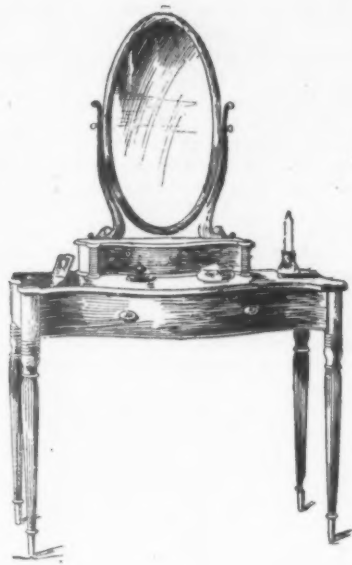
Repapering is a simple task in these days of cheap papers and of manufacturers who will send samples with obliging readiness. It is a great economy to have one's own ideas and employ a local journeyman to work them out, avoiding the profit of the professional decorator. You will find at reasonable prices papers in excellent designs, diaper patterns in two shades of the same color, or arabesques in cream color on a ground of deeper tone, or papers of medium tone powdered with conventional figures in dead gold. All of these will have friezes to match. A better choice is an ingrain paper in plain color, using a width of paper in some bold arabesque pattern for a border, if the room admit of such a lessening

REPRODUCTIONS OF
OLD FURNITURE OF
GOOD DESIGN, SEEN
AT THE DEALERS'.



THE INGLE NOOK IS FOR A
CIRCULAR SALOON IN THE
PRESENT ENGLISH "FIT-
MENT" STYLE.

BY G. FAULKNER ARMITAGE.



of its height. Such a wall covering is an excellent background for pictures or bric-a-brac and in its uncovered spaces restful to the eye. Do not forget the picture moulding, pine moulding, bought at a cent a foot and painted to match the woodwork. In rooms distinctly low it is well to omit the frieze entirely, and place the picture moulding just below the ceiling. Where walls have not been papered, they may be painted with good results and a paper frieze used with good effect. Or the entire wall may be painted and the picture moulding placed eighteen inches below the ceiling. To the space between some simple stencilled decoration may be applied. Fleurs-de-lis in silver or gold or irregular arrangements of disks may be used.

When the walls are finished prepare for patient labor on the floor. Fill all the cracks with putty or with a paste prepared by boiling torn-up newspapers in a strong solution of alum, squeezing the paste dry before using it. When paste or putty is quite dry, apply a coat of wood filler, and when this is absorbed, paint the floor, or at least the part which will show at the edges of the rug into which you will presently transform your carpet. Use the specially prepared paint which comes for the purpose and apply at least three coats, allowing each one to dry thoroughly before applying the next. Rubbing each coat down with very fine sandpaper or with powdered pumice-stone mixed to a cream and put on with a piece of felt, will give an admirably smooth surface. Or when the last coat is dry you may apply a floor polish, which will give the unwary many opportunities of slipping. In the choice of color one must again be guided by the carpet. A dark Indian red looks well with almost any carpet. For one distinctly green, choose a soft olive, and for one of the light nondescript carpets so common use the shade known as Burnt Umber.

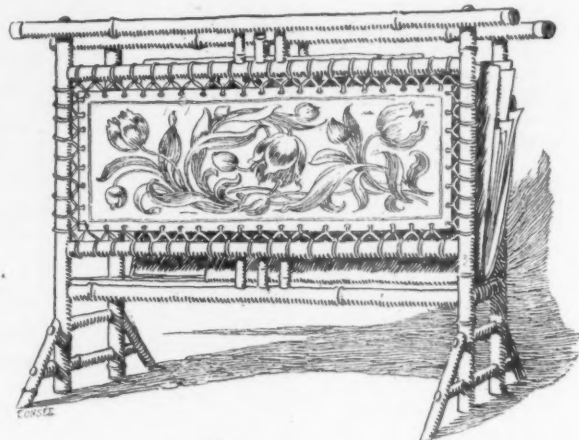
A very fair rug can be made from a Brussels or ingrain carpet, using the border if there is one, or if not sewing the breadths

flat rings to the sides an inch back from the edge and about eighteen inches apart. These rings can be slipped over pegs in the floor and hold the rug firmly in place. In calculating the size of a rug allow for a margin of floor at least eighteen inches wide, not including recessed spaces.

For the windows you must have good Holland or opaque muslin shades. I do not advise fringe on thin edges, and would recommend deep buff or olive. No exposure exists in which a white shade is tolerable. I am heretic enough not to think flowing curtains a necessity, least of all thin ones. If one can have them, straight, full curtains of stuff or cretonne, hanging from poles and just touching the floor, are most satisfactory. You may add a muslin sash curtain across the lower half of the window. Failing these, you may have thin muslin curtains hung between the shade and the pane, and tied back at the level of the sill with white cotton cord and tassels. An entire absence of draperies offers great opportunities for window boxes, and one can at least have a fern or a palm on the sill. But anything or nothing is better than Nottingham lace, which, however, may be somewhat redeemed by being washed free from starch, and given a creamy tint with a solution of coffee.

The attention of the amateur decorator will now be called to other important details of furnishing. Let us begin with the mantel-piece, which is not quite the bugbear it used to be. If of wood, it should be painted to match the room. If of marble and white, it may be painted also, or if left white is not so glaring in the light-tinted rooms now in vogue as it was among the very dark colors

grumble at even white marble. When a fire is out of the question, in a furnace-heated room, the summer-piece can be treated with Brunswick Black, so as to be quite orna-



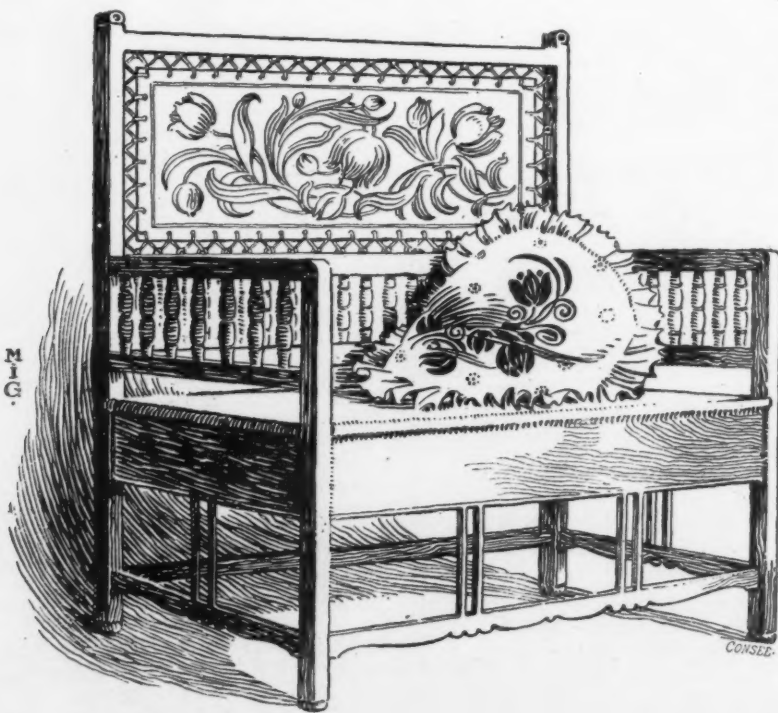
BAMBOO RACK, INTRODUCING THE TULIP DESIGN, FOR NEEDLEWORK OR PYROGRAPHY, PUBLISHED IN THE ART AMATEUR, APRIL, 1895.

mental, and one can divert attention from the place where the fire ought to be, but is not, by hanging one's best picture above and arranging one's choicest bric-à-brac on the shelf. The oval mirror so common thirty years since, if its gilt frame be enamelled in an ivory tint, makes a charming over-mantel decoration, if hung with its long diameter parallel to the shelf. If you are so fortunate as to possess a pair of brass sconces, fasten one on either side of your mirror, and with two or three good bits of bric-à-brac on the shelf you will have a far better effect than with a fussy over-mantel. A pier mirror re-framed, in a simple moulding, painted to match the woodwork of the room, has notable uses as a chimney glass. If you have no mirror, hang over the fireplace a low and wide picture. For the obnoxious summer-piece substitute a long box of growing ferns or a jar of flowers. With a bracket mantel abandon the chimney-piece idea altogether, and treat the mantel simply as a shelf. Stand a short sofa or a box divan beneath it, and hang a drapery against the intervening wall space to serve as a background for the cushions of the divan. Cover the shelf with the same material, and edge it with a narrow fringe, and studiously avoid putting upon it either clock or candlesticks, or hanging a mirror above it.

(To be concluded)

The following list of Grénié tapestry dyes and their equivalents in oil or water-colors is republished at the request of several subscribers:

TAPESTRY DYES.	OIL OR WATER-COLORS.
1. Ponceau,	Scarlet vermilion with crimson lake.
2. Rose,	Rose madder.
3. Cochineal,	Crimson lake.
4. Sanguine,	Burnt Siena.
5. Yellow,	Indian yellow.
6. Indigo blue,	Indigo blue.
7. Ultramarine blue,	French blue.
8. Gray,	Neutral tint.
9. Gray green,	Raw umber or yellow ochre and cobalt (mixed).
10. Emerald green,	Emerald green and cobalt (mixed).
11. Brown,	Vandyck Brown.
12. Violet,	Antwerp blue and crimson lake (mixed).
13. Black,	Burnt Siena, indigo, and crimson lake.



SIMPLE HALL-SEAT, INTRODUCING THE TULIP DESIGN, FOR NEEDLEWORK OR PYROGRAPHY, PUBLISHED, FULL WORKING SIZE, IN THE ART AMATEUR, APRIL, 1895.

together and finishing the ends only with a heavy fringe. As Brussels carpet is apt to curl at the edges, it is a good plan to sew

popular a few years since. Often the dark-colored mantels are beautiful in themselves. If an open fire be possible no one need

NEW PUBLICATIONS.

BIRD LAND ECHOES.—Bird life and bird song are among the most enchanting phenomena of nature, and this volume is a record of faithful, loving, and penetrating observation of their varying ways and moods, their habits and their lurking places, told not in the dry spirit of the curator of an ornithological museum, nor illustrated after the manner of the taxidermist's catalogue, but in a manner instinct with the life and freedom of the beautiful denizens of the air themselves. Dr. Charles Conrad Abbott is well known as an ardent lover of these mysteries of creation, but with his aid, and with that of Mr. William E. Cram as an illustrator, they are brought more closely within our ken, and our eyes are opened to countless unsuspected beauties and charms possessed as well by the humble sparrow as by his more brilliant kindred. The perusal of this book reminds us of an incident recently described by an English correspondent, which may appropriately be introduced here. "Can birds talk?" says the writer. "I do not know; but I can record an incident which makes me believe that they have some means of communicating ideas to each other. We were four of us in a boat one summer afternoon by the banks of one of the most beautiful reaches of the river Thames. One of us had a mandolin, and we were all lying lazily in the bottom of the boat, resting after a morning's pull, and, half dozing, listened to the soft music of the instrument. Presently the player sang to his tune softly: 'Turn your eyes to the bank; do not move, and watch the little bird.' We did so, and there was what the London boys call a 'cheeky'—that is, a common sparrow—on the gunwale of our rowboat, listening intently, with its head on one side, to the mandolin. One of us stirred, and the bird flew away to a branch of a willow which hung overhead, where it remained, still listening. Encouraged by the stillness of our party, it hopped to the ground, came nearer and nearer, and then on to the gunwale of the boat again. Now comes the more wonderful but equally true part of the story. Some one spoke, and the bird flew away, as we thought, never to return. But the soft, dreamy music went on, and in a few minutes our 'cheeky' returned with his mate. They listened together from a distance, hopped together nearer and nearer, till finally we had an audience of two on the gunwale of the boat. Now tell me, 'do birds confabulate or no?' This is a true echo from bird land, and we hope that Dr. Abbott will speedily have the opportunity of including it in a new edition of his book. (New York: J. B. Lippincott & Co., \$2.00.)

HISTORY, BIOGRAPHY, AND TRAVEL.

LETTERS OF VICTOR HUGO TO HIS FAMILY, TO SAINTE BEUVE, AND OTHERS, edited by Paul Meurice.—There is no more unsatisfactory reading than a volume of letters without their answers or without those to which they were written in reply, unless, of course, the reader is thoroughly familiar with all the circumstances which called them forth. To the student of the political and literary history of Europe in the early years of the present century there is much in this volume which is of interest and value, and for the student and lover of the great French poet, the man himself is revealed in much of the intimate and personal correspondence which is printed here. But such a volume should be fully annotated to ensure for it a wide circle of readers. Every one, however, will read with pleasure Victor Hugo's exquisite letters to his children, while many will question the taste of printing so many of the commonplaces of affectionate intercourse which abound in the letters to his wife and to his father. Here is another important volume which will chiefly be consulted as a work of reference, and yet is issued without an index! (Boston: Houghton, Mifflin & Co., \$3.00.)

CHAPTERS FROM A LIFE.—"There is the illuminated face of a visionary, the face of a dreamer of dreams, of a woman of a strong and passionate nature kept masterfully under control." This idea occurs to one on looking at the portrait which forms the frontispiece of this volume, that of Elizabeth Stuart Phelps, the author, as she more or less unconsciously reveals herself in this autobiography. The book, as might be expected, is full of literary interest and of gossip and anecdote about famous men and women, of many of whom portraits are given, and for the sake of this we are fain to overlook the tendency to dogmatize about literature, religion, and morals which crops up so frequently in its pages. In addition to the instructive details of her own literary career, we get many delightfully intimate glimpses of such people as Mrs. H. B. Stowe, James T. Fields, Longfellow, Whittier, Holmes, Celia Thaxter, Lucy Larcom, Lydia Maria Child, and Phillips Brooks; but, alas and alack! there is no index to

help the reader who may wish to return to any particular passage. (Boston: Houghton, Mifflin & Co., \$1.50.)

THE SECOND MADAME is a memoir of Elizabeth Charlotte, Duchesse d'Orleans, the unfortunate German lady who became the second wife of Philippe, Duc d'Orleans, the brother of Louis XIV. Miss M. Louise McLaughlin, already well known to our readers as one of the foremost china painters of America, has found time to write this modest and simple little memoir, constructed for the most part out of the voluminous correspondence which her heroine, cut off from all congenial society, spent many hours of her life in inditing. It presents a very unifying picture of the court life of the period, and though madame died in the early years of the eighteenth century, it is not difficult to detect in these pages the workings of the causes which ultimately led to the great French Revolution. The illustrations, in the shape of chapter headings, are original and appropriate. (New York: G. P. Putnam's Sons, \$1.25.)

AUTHORS AND FRIENDS, by Annie T. Fields, gives us a series of glimpses into the inner lives and of the surroundings of some of those whose names, like jewels on the outstretched forefinger of Time, sparkle and shine forever—Longfellow, Emerson, Oliver W. Holmes, Mrs. Stowe, Celia Thaxter, J. G. Whittier, Lord and Lady Tennyson. The wife of one of America's most famous publishers, Mrs. Field had opportunities such as few have had the privilege of enjoying, and her delightful reminiscences are penned with rare delicacy and discreet reserve. (Boston: Houghton, Mifflin & Co., \$1.50.)

GRAY DAYS AND GOLD in England and Scotland, by William Winter, has long since attained the reputation of a little classic on both sides of the Atlantic. This pictorial edition has been most carefully revised by the author, and it appears in all the glory of gilt edges and a full gilt binding, in which the Rose of England and The Thistle of Scotland are artistically blended. The illustrations with which the volume abounds are in photogravure and wood-engraving. (New York: The Macmillan Co., \$2.50.)

HALF HOURS OF TRAVEL AT HOME AND ABROAD.—In four handsome 12mo volumes of over 500 pages each, Mr. Charles Morris—by means of carefully selected and well-arranged excerpts from the narratives of the famous travellers of the world—gives us an admirable survey of the entire habitable globe, in the form of pen pictures of tropic and Arctic lands, of all the grades of the development of mankind from the lowest savagery to the highest civilization; he shows us the marvels of nature in all countries, and of the art of all periods; the varieties of plant and animal life in every part of the earth; and makes us acquainted with the widely varied habits and conditions, modes of thought and action of man, wherever he is found. These volumes are an admirable epitome of the world's storehouse of the literature of travel and geographical discovery, and they are abundantly illustrated. (Philadelphia: J. B. Lippincott Co., \$6.00.)

ALONE IN CHINA.—A pleasant and chatty description of an excursion in a houseboat on the great rivers and canals which wander through the vast paddy fields of Central China precedes a series of short romances in which Mr. Julian Ralph has woven the details of the surroundings and customs of the people, the knowledge of which he gained during his travels. The whole leaves upon the mind of the reader a very vivid and pleasing picture of the vast and complex Flowery Kingdom and its curious and interesting folk. (New York: Harper & Bros., \$2.00.)

POETRY AND VERSE.

SELECTIONS FROM CHAUCER.—The Canterbury Tales, edited, with introduction, notes, and glossary, by Hiram Corson, LL.D., Professor of English Literature at the Cornell University. We have here an excellent introduction to the study of Chaucer as a poet, in whose work there seems to be a considerable growth of interest of late. The late William Morris's great Kelmscott Press edition is just published; the Cowden Clarke edition has recently been reissued, and now comes this handy and carefully annotated little volume. (New York: The Macmillan Co., 90 cents.)

SHAKESPEARE'S SONNETS is the concluding volume of The Temple Shakespeare, one of the most dainty and readable editions that have ever been printed. It is on hand-made paper and from the press of Turnbull & Spears, of Edinburgh. The preface and glossary, by Israel Gollancz, are masterly and complete. The frontispiece is a reproduction of G. F. Watts's hitherto unpublished picture, "Love Triumphant," and the whole work is in every way worthy of that "glory-smitten summit of the poetic

mountain." (London: J. M. Dent & Co., Imported by The Macmillan Co., 45 cents.)

A BOOK OF OLD ENGLISH BALLADS, with an accompaniment of decorative drawings by George Wharton Edwards and an introduction by Hamilton W. Mabie, is the inviting title of this very inviting volume. It contains twenty-five or so of the best-known old English ballads of the Chevy Chase order, prefaced by an admirable monograph on ballad literature. The full-page illustrations are pictorial and archaic, as befits the period and the subjects, and the emblematic head and tail pieces, which are full of invention, thoughtfulness, and skilful ingenuity, are the cleverest we have seen since Rogers's "Christian Emblems." (New York: The Macmillan Co., \$2.00.)

A QUIET ROAD is the road of remembrance, and many pleasant memories are suggested by this little volume of graceful verse; at one time we have the quiet dignity of George Herbert and at another the lighter lilt of some of our modern makers of "vers de Société." There is hardly a stanza which is not infused with the charm of an agreeable if not strong individuality. (Boston: Houghton, Mifflin & Co., \$1.00.)

FICTION.

FRANCES WALDEAUX, by Rebecca Harding Davis, tells of a mother's love, of her son's mistaken marriage, and of his ultimate happiness with the faithful Lucy. It is a story that is likely to become popular. Although somewhat serious in tone throughout, it is relieved here and there with some touches of lightness and fun, and the scenery in Brittany and elsewhere in Europe, generally somewhat off the beaten track, give it an unconventional setting. (New York: Harper & Bros., \$1.25.)

TOMALYN'S QUEST is the best piece of work that Mr. G. B. Burgin has done yet. The hero's boyish love for Mrs. Brangwyn and its consequences, the faithful devotion of Miss Ulverstone, the mysterious machinations of Gorchoff, and the faithfulness of the Orientals, with whom Tomalyn was surrounded, are all described with singular vividness. The movement of the story is dramatic and stirring, and the incidents are both natural and exciting, while the literary style is unrestrained and engaging. (New York: Harper & Bros., \$1.25.)

SONNY, in a series of detached scenes, tells the story of the raising of a farmer's son in Arkansas. The fond father is the spokesman, and that independence, power of adaptation and impatience of accepted and ordinary methods of arriving at a result when a more sure way presents itself, which are great factors in both our individual and national progress, are admirably illustrated in this young man's career. It is a pathetic, amusing, and very human story. (New York: The Century Co., \$1.00.)

RODNEY STONE is a tale of beef and beer, brawn and muscle, with a pretty love-story interwoven, and it gives some not very edifying glimpses of the lives of the hard-drinking, gambling noblemen and fops who disgraced the courts of the later Georges in England. Mr. Conan Doyle has given us more agreeable books, but nothing more masterly than these pictures of a past which Englishmen can scarcely recall without shame. (New York: D. Appleton & Co., \$1.50.)

THE CARISSIMA.—Lucas Malet calls this "a modern grotesque." It is indeed modern, grotesque, and cynical enough to please the most ardent lover of introspective, psychological, fin de siècle fiction. Leversedge, with his dark secret hounding him to his death, and the uncomprehensible heroine are very cleverly drawn characters; but Hammond, who tells the story, is an unsufferable bore, and the Perrys grow a little tiresome before the reader has done with them. (Chicago: Stone & Kimball, \$1.50.)

CAPTAIN GORE'S COURTSHIP, by T. Jenkins Hains, is a sea yarn after the manner of Clark Russell. The hero has some exciting adventures with escaped convicts, who piratically seize his ship, and there is just enough love-making in the story to justify the title. (Philadelphia: J. B. Lippincott & Co., 75 cents.)

QUO VADIS, a narrative of the time of Nero, is a powerful romance introducing with dramatic effect the burning of Rome and the martyrdom of the early Christians. Saint Peter and Saint Paul figure in its pages. The strange excesses of Nero and the licentious riotings of the period are vividly described. It is by Henry K. Sienkiewicz, and is well translated from the Polish by Jeremiah Curtin. Its chief fault is its extraordinary length. (Boston: Little, Brown Co., \$2.00.)

KARINE, a story of Swedish love, from the German of Wilhelm Jensen, by E. A. Endlich, is a wild romance of the turbulent times of the Swedish and Danish wars of the sixteenth century. Savage and

brutal as were the men of the North, woman's devotion shone out brightly even in those dark days, and the heroine of this tale, who could not, for political reasons, marry the lover of her youth, and became Queen of Sweden, murmured often in her dreams:

"Gustav Vasa, the King, I love most dearly; yet
Gustav Rosen, my first love, I'll nevermore forget."

This little book is one of a dainty series of love tales from foreign lands. (Chicago: A. C. McClurg & Co., \$1.25.)

TOM SAWYER ABROAD and other stories, by Mark Twain, is a portly volume, containing some tales which have not before appeared in book form, and some which have figured in other collections. It belongs to the new Library Edition of the works of this popular writer. (New York: Harper & Bros., \$1.75.)

SISTER JANE, her friends, and acquaintances, is a simple and pretty story of Southern village life a generation ago, by Joel Chandler Harris. Sister Jane is a sort of Mrs. Poyser, with her great good heart and her sharp, crisp sayings, which go straight to the point; and William Wornum, who tells the story, is quite an original creature. The story of Mandy Satterlee her betrayal is delicately told, and all the minor characters in the volume are full of naturalness and individuality. The author strikes out into a new line, in which it is not improbable that he will enjoy as much popularity as Uncle Remus has attained. (Boston: Houghton, Mifflin & Co., \$1.50.)

BOOKS FOR YOUNG FOLKS.

THE SCRAPE THAT JACK BUILT, by Otilie A. Liljencrantz, is an excellent story for young folk of both sexes, full of good lessons unobtrusively inculcated. The characters are real, live boys and girls, with all their usual faults and shortcomings, and their good points as well, clearly and truthfully presented. (Chicago: A. C. McClurg & Co., \$1.25.)

CHILHOWEE BOYS AT COLLEGE, a story of effort and achievement in which boys, battling for an education, struggle to acquire means with which to pursue a college course, cannot fail to be one of wholesome stimulus and valuable influence. It is only of American boys and of American institutions that such a story could be told. In Scotland perhaps could be found its nearest parallel, but Scotland cannot furnish such a field for delightful incident nor produce such character types as those frontier boys and girls. The author, Miss Sarah E. Morrison, writes in bright and sparkling style, and with intimate knowledge of the tastes of the young folk to whom she caters. (New York: T. Y. Crowell & Co., \$1.50.)

A VIRGINIA CAVALIER, by Mollie Elliot Seawell, is no other than George Washington, who is portrayed in boyhood and youth, up to the time when he became major, and entered upon his campaigns against the Indians. The story is pleasantly and smoothly written, but lacks the spontaneousness which carries conviction with it; in a word, it smells of the lamp. However, the boy reader for whom it is intended may not have so keen a scent as the older critic, and he will certainly gain a fairly true idea of life in the old Colonial days. The book is profusely illustrated. (New York: Harper & Bros., \$1.50.)

MISCELLANEOUS PUBLICATIONS.

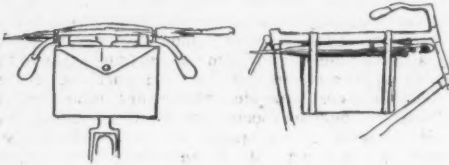
THE SQUARE OF SEVENS, an authoritative system of cartomancy. This is a very curious and interesting reprint of a rare book, describing a system of fortune-telling by cards. It was known in the last century as "Bob Antrobus's queer old woman's fortune-telling book," and in these days of chiromancy, mind reading, and other such vagaries, the method of vaticination herein described will doubtless prove as acceptable as it certainly will be found as accurate as the rest of them. The prefatory notice by Mr. E. Irenæus Stevenson is not the least interesting part of the book, which is prettily produced in archaic style. (New York: Harper & Bros., \$1.50.)

THAT FIRST AFFAIR, a modern rendering of the ancient story of the Fall of Man, is a piece of flip-pant profanity. The other stories in the volume, which is from the pen of Mr. J. A. Mitchell, the editor of Life, are more legitimately funny. They are illustrated by C. D. Gibson, A. B. Frost, F. T. Richards, and the author. (New York: Charles Scribner's Sons, 75 cents.)

THE SCHOOL FOR SCANDAL AND THE RIVALS is a beautifully printed and bound edition, with an introduction by Augustine Birrell, O.C., and illustrations by Edmund J. Sullivan. The introduction gives a brief but vivid description of Sheridan, and a clever critical estimate of his work. (New York: The Macmillan Co., \$2.00.)

THE PRIZE BICYCLE ATTACHMENT FOR ARTISTS.

WITH the approach of spring, our readers who wish to go awheel on sketching excursions will no longer be deterred from doing so from lack of the



THE OLD WAY OF CARRYING AN ARTIST'S SKETCHING OUTFIT ON A BICYCLE EXCURSION, WITH NO PROVISION FOR THE SKETCHING STOOL.

proper conveniences for stowing away their studio "impedimenta." The accompanying illustrations for the most part tell their own story.

The Favor device which won The Art Amateur's \$25 prize is likely to be generally adopted by artists, although some of the water-colorists probably will manage to get on without it. Mr. Irving Wiles had a class of twenty young ladies at Peconic Bay, Long Island, last summer, and most of those who rode wheels adopted some such simple arrangement as is illustrated herewith. The loose bag, suspended by two loops to the handle-bar, was made to hold the japanned water-color box and a sketching block. The white umbrella was carried in one or the other of the methods indicated in our sketch. No way was devised for carrying a sketching stool. Among



MR. IRVING P. FAVOR'S BICYCLE SKETCHING KIT, SHOWN BOTH OPEN AND PACKED.

hundreds of painter cyclists besides Mr. Wiles are Messrs. F. S. Church, Van Schaick, Van Boskerck, Cookman, and William Thorn.

A PROJECTED ARTS AND CRAFTS EXHIBITION.

AN exhibition in Boston of the arts and crafts has been projected for the purpose of giving recognition and stimulus to those artisans who are doing good work. It is to be held in Boston from April 5th to 17th. Although the idea is almost a new one for this country, such exhibitions have been held successfully in England for several years, and have exerted a great influence over English manufactures. Among some of the subjects within the scope of the Boston exhibition are: furniture, pottery, glass, carpets, rugs, embroideries, wall papers, draperies, silver plate, lamps, fireplaces, carved wood, illustrating, engraving, printing, stone carving, stained glass, pic-



MR. IRVING P. FAVOR'S DEVICE FOR WHICH HE WAS AWARDED THE ART AMATEUR'S PRIZE OF \$25.

ture frames, mural decorations, electric and gas fixtures, iron, brass, bronze, and other metal work.

This will be one of the first exhibitions in Boston in which illustrating, engraving, and printing will have a prominent place. Many of the designers and illustrators have already planned to exhibit, and it is expected that there will be a large representation of the engraving companies. Three-color process work will also be shown, and as many of the companies have been doing much experimenting on this line, this will form an interesting feature. The exhibits of printing will consist largely of fine book-making, perhaps some posters and a few cases of catalogue and mercantile work which shows real merit.

The exhibition is not intended to be a trade affair at all, but for the display of artistic work and the encouragement of many who are devoting themselves to applied art in its various lines. Applications for space are filed with an Advisory Board, which consists of leaders in art matters in Boston, and if the proposed exhibits possess such merit as to make them worthy of admittance they are accepted. No charge is made to exhibitors. The Advisory Board consists of the following members: Charles A. Cummings (chairman), General Charles G. Loring, Ross Turner, Denman W. Ross, William Sturgis Bigelow, A. W. Longfellow, Jr., C. Howard Walker, R. Clifton Sturgis, Sylvester Baxter.

The exhibition gives promise of bringing out an immense quantity of new designs. Application blanks for space and copies of the Prospectus, which is an interesting example of modern printing, may be obtained by addressing the Director, Henry Lewis Johnson, 185 Franklin Street, Boston. All exhibits are to bear the name of the designer and maker. Mr. Bertram Goodhue is making designs and decorations for the handbook of the show, which will be profusely illustrated.

THE NATIONAL ART ASSOCIATION is the name under which the new society of ceramic artists and water-colorists to which we briefly referred last month has been incorporated. The objects are stated to be mutual improvement and the elevation of the standard of American ceramic art; to obtain for applied art equal recognition with the fine arts, and to gain for its members every advantage arising from unity, fellowship, and cooperation with those engaged in ceramic and kindred arts. There are three kinds of membership—honorary, active, and associate. Candidates for honorary membership must receive the unanimous vote of the club. Those for active or associate membership must present original work. Only those directly engaged in the practice of the fine or applied arts can become active members. Associate members have all the privileges of active members except that of voting and holding office. The annual dues are to be \$4 per year, the initiation fee, \$3. We understand that the society has already forty or more active members, and a member of well-known artists as honorary members. The first exhibition will be in the spring, at the American Art Galleries.

MRS. MARY ALLEY NEALL.

IT is natural that one who is familiar only with the purely ornamental and factory side of china-painting should fail to understand the attraction that many professional painters find in the pursuit as a medium of individual and artistic expression. But it is a fact that as soon as the aquarellist learns by a little experimenting that free water-color treatment comes easy with mineral colors, and that the difficulties about firing work have been much overstated, he takes to china-painting with enthusiasm, and finds that it is not only a fascinating pursuit, but that it soon becomes a profitable one.

A clever worker in both branches of practice is the lady whose portrait accompanies this notice, and whose designs occupy several of our supplementary pages this month. Although comparatively a stranger in New York, where she has a studio in the Metropolitan Opera House building, Mrs. Mary Alley Neall is well known in Baltimore, and is a member of the Water-Color Club of that city. She took her first lessons in art from Miss Lucy Comins, but, later, studied landscape and flower painting in water-colors under Mrs. Rhoda Holmes Nicholls, and has formed her style on that of that charming artist. In china-painting she has had as instructors both Mr. Franz Bischoff and Mr. B. F. Aulich. Evidently her preference is for the methods of the latter. The grape decoration which we reproduce—so far as this is feasible in black and white—shows the influence of Mr. Aulich, but the color treatment is by no means lacking in originality. Indeed, that Mrs. Neall has a naturally fine color perception and no little invention as a designer is apparent in all of her work that has come under our observation. We may add that she is already recognized in New York as a successful teacher and that she is Recording Secretary of the New York Ceramic Art Society.

CORRESPONDENCE.

OIL PAINTING QUERIES.

F. T.—(1) With a little more care in your choice of colors, you could have avoided your trouble. French Ultramarine or Cobalt is preferable to Permanent Blue for skies. (2) Bass-wood panels are often used with good effect for small paintings calling for fine finish. American or English millboard is also preferable to canvas for small pictures. Academy-board is inferior to millboard for large studies, being too limber and apt to warp, but will do very well for small sketches.

PNCTOR.—We suspect that the cause of your painting "blooming" was not the varnish you used, but the fact that you applied it before the painting was quite dry. Though apparently dry on the surface, unless the colors are thoroughly hardened by time and exposure to the air, the result is likely to be such as you describe. Only spirit varnish of good quality, such as light copal or mastic, should be used. The latter is the more expensive, but should, by all means, be employed on delicate coloring, as there is no danger of its growing yellow with age, which is frequently the case with copal. For an easel picture, at least a year should be allowed to elapse before varnish is applied; a shorter time will serve for thinly painted decorative work.

H. F. S.—(1) Artists varnish their paintings only after they have become thoroughly dry. Generally about a year is first allowed to elapse. (2) By "local color" is meant the actual color of any given object apart from the action of light, shade, reflections, atmosphere, distance, or other incidental causes that affect the proper representation of color. The merest tyro knows that in painting a scarlet garment or a green field very little of the abstract color is needed; moreover, if only the local or actual tint were employed, a merely flat, unmeaning patch of color would be the result. As a rule, local coloring is most apparent between the lights and broad shadows.

NEWCOMER.—(1) "Chalkiness" in a painting means that cold and crude effect commonly found in the work of amateurs and of painters whose color sense is defective. White mixed with Vermilion, unqualified by the admixture of a little ochre or burnt Siena, would appear "chalky," for instance. (2) Varnishing is not only to preserve the painting, but to bring up colors that have sunken into the canvas and add to their brilliancy. (3) "Oiling out" is sometimes resorted to if the colors sink in to any great degree before the necessary interval has expired previous to varnishing; but the effect of this treatment is very temporary. Spirit varnish only should be used. That of an inferior quality will tend to discolor the work with the progress of time.

ARTHUR C.—(1) Your paintings may have cracked from one of several causes: The oil may have been poor or too much may have been used. Even if the oil is good, using it in excess will sometimes cause the colors to crack and turn dark. Again, if too little pigment is used, it is likely to crack. The first painting should always be thickly put on and allowed to dry well before proceeding to paint over it. Again, the trouble may be due to using transparent colors, such as Madder Lake or Antwerp blue, without enough white and black to give them substance. (2) We do not believe that it would pay you to prepare your own canvas. If you are resolved to try, however, the simplest method would be as follows: Stretch the canvas firmly upon a wooden frame by tacking or lacing the edges with cord put through the selvage of the linen. First prepare a good, strong, clear glue, and while it is warm spread it very thinly and evenly over the canvas. A coating of white lead is now put thinly and smoothly over the glue, and when this is dry, a final coat of light, warm gray paint is spread evenly over the whole. Use white, Yellow Ochre, Burnt Siena, and a very little black to produce the gray tone. Some manufacturers mix turpentine with the paint. This gives a dull finish, which is much liked by some artists.

CHINA PAINTING QUERIES.

B. T. J.—(1) Camel's-hair brushes are generally used for china painting and fitch brushes for blending. Flat brushes are required for laying on the color for tinting. The sizes must depend on the space to be covered. If large, an inch brush may not be too broad. (2) Violet of Iron is used particularly for shading the carmines and outlining pinks and greens. It works well with blues, either for shading or outlining. For sea-weeds it is absolutely perfect used alone or mixed with any of the purples. With Deep Blue Green it gives that peculiar purplish tone frequently found on the back of rose leaves. It always fires well, and is particularly adapted to rose painting. Combined with Brown No. 4 or 17 it is used for thorns; with Brown Green, for certain brownish purple stems, for ordinary

shading in leaves. It should not be mixed with yellows or reds.

F. M. BRATTEN: Your wish to decorate a table service so that the smaller meat and vegetable dishes can be used for part of the tea set necessarily implies some uniformity of design between the dinner set and the tea set. The taste of American china painters is beginning to incline toward conventional decoration, always satisfying, and suitable to all occasions. One of the best decorators of table service in New York reports all of her largest orders as coming in this direction. They are executed in the highly glazed tints applied by "dusting" the powder colors upon the surface of the ware, the tint forming a colored band of graceful, irregular design on each dish. Elaborate scrolls of raised gold or white enamel, or both, furnish the ornamentation, and sometimes bands or irregular spaces filled entirely with dots of paste and then covered solidly with gold are added with excellent effect.

For example, on the pretty, quaint sugar-bowl and



MRS. MARY ALLEY NEALL, ARTIST IN WATER-COLORS AND IN MINERAL PAINTING. (SEE PAGE 78.)

creamer known by the name of "Silver" (a shape some years in the market), the band at the top of the bowl may be covered with these tiny dots, giving, when finished, a gold band of very rich appearance, while the curving lower part of the bowl is tinted in plain color. If you prefer floral decorations an excellent plan is to have your colored rims or tints all of some soft neutral color, which will look well with all flowers. Nothing is better than Ivory, and a reliable and greatly admired tone may be obtained by mixing one tenth Evans' Brown with nine tenths Dry Old Ivory, both powder colors (sold by Sartorius & Co.). This mixture does not change color in firing; some makes of Ivory pale considerably. Hawthorn blossoms, forget-me-nots, violets and the small Dresden roses at present so popular, all harmonize with this tint, and will allow an excellent variety in the decorations chosen for different dishes of the set. The ivory tint has another advantage in requiring but a slight amount of gold to give a good finish, the color contrast being so soft. Gold edges and gold powdered slightly down from the edge over the tint are quite sufficient. It is gratifying to receive your commendation of our colored studies and working designs. It is our constant aim to extend such cheer and help as you kindly acknowledge.

MRS. C. L. BOILEAU.—American platten for china firing may be had from F. E. Hall, 38 East Twenty-third Street, New York.

L. J. asks: "Why does raised paste scale off when fired?" Paste scales in firing when it has been applied with an excess of fat oil or of spirits of turpentine. A most reliable rule is to mix the powder paste with only enough fat oil to dampen it thoroughly, then wet it with a few drops of turpentine and grind into a velvety paste. In the course of application the paste dries somewhat, and more turpentine must be added as needed. There is, however, a danger of using an excess of turpentine, which may be obviated by strengthening the paste by adding each time with the turpentine a very little fresh powder, minutely pulverized with the horn knife before it is ground into the rest of the mass.

E. S. J.—The "chemical used for etching on glass" is fluoric acid. It can be obtained at a drug-store; but it is very dangerous to handle by one who is not accustomed to use such mordants. The parts of the glass which are not to be eaten by the acid have to be covered with asphalt varnish.

UNDERGLAZE PAINTING MATERIALS.

O. C. F. asks: "Do you know of a firm that sells prepared white clay and colored glazes?" The inquiry was referred to Mr. Charles Volkmar, of Crown Point Pottery, Corona, N. Y., who replies as follows: "The question of your correspondent in regard to prepared clay is very vague; he does not say for what purpose he wishes to use it. His only way to get prepared clay is direct from a pottery where it is used for the purpose he intends to employ it. A white clay body, suitable for glazing, must be a composition of China-clay, Ball-clay, Flint and Feldspar. The composition varies in almost every pottery, just as the manager has found it to suit his purposes. The china-clay is added to the ball-clay to make it white; the feldspar is a flux, and will help to harden flint to give the body strength—that is, to prevent it from sagging. Colored glazes can be made by adding finely ground underglaze colors to the transparent glazes used. This glaze should also be secured from a pottery, and harmonize with the clay body. Your correspondent's question of 'prepared white clay and colored glazes' sounds very simple, but it constitutes the quintessence of a successful pottery. Few potteries will sell their compositions."

HINTS ABOUT INTERIOR DECORATION.

A. J. H.—With your olive carpet and dark red plush-covered furniture, terra cotta would be the best color for your walls—a large flowing pattern may be used, as you say that your room is high and spacious. Tint the ceiling light yellowish terra-cotta, and the cornice cream color. Under the cornice have a picture rod to match the black walnut woodwork.

SUBSCRIBER.—There is a way to make your light oak furniture look "antique," and we give it to you not to encourage you in producing a sham, but because we think that the process is a legitimate one when used in the way you propose, to make the oak harmonize with the rest of the woodwork of the room: First, sandpaper the furniture with No. 0 sandpaper, and then treat it several times with strong ammonia, a day or so being allowed between each application for the wood to dry and color. The surface is then relieved by the application of oxalic acid. Great care must be taken that the acid does not get on the clothes or hands, as it will burn them. When the work is thoroughly dried, it is ready to varnish.

H. E.—(1) It is important that in a Louis XV. room the pictures be so framed as to correspond in style with the panelling or other wall covering. It was the fashion of the period to set the pictures into panels already provided in the wainscoting. Mr. J. Wells Champney has revived the idea in some of his pastels made for the decoration of the dining-room at the Manhattan Hotel. (2) Texture may be considered with reference to contrast as well as to color. Thus, almost intuitively, the milliner prefers to trim the glossy satins and silks with an absorbent velvet; the dull merino or duller linsey with the richer velvet or glossy silk or satin. Again, the rough crapes and laces are placed in contact with the skin, and never with so much advantage as when the skin is smooth, polished and pearly; never with so little as when the pearliness is produced by powder.

A TEST FOR A SUSPECTED ANTIQUE.

A BOSTON READER thinks that he has been imposed on in "buying as a genuine Louis Seize brocade a length of stuff which is only a modern reproduction," and asks how he can test the point. It is only necessary to study the repetition of the design. At the point or along the line where a repetition begins, in work done on the hand loom, there is always a good deal of irregularity. It is this irregularity that gives life to the old stuffs. It can be reproduced from place to place on the Jacquard loom, but of course at a heavy cost. Still, there always recurs in a length of stuff a place where the design is repeated line for line, thread for thread, with absolute correctness. Such repetitions never occur in old work. They are the distinctive sign of modern work.

JEWEL EMBROIDERY.

PENELOPE.—"Jewel embroidery" is the reproduction by means of the effects of precious stones, by the employment of richly colored silk threads. It requires the utmost nicety to keep the perfect shape of the jewels and cover them evenly and smoothly. The Brainerd & Armstrong Silk Company, the originators of the idea, say: "The pattern, which should be stamped upon linen of fine quality, should have all the outline design worked before putting in hoops, or a frame, as it is easier to do outlining in the hand. For most work, where there is to be a variety of colors used in the jewels, it is most artistic to have all scroll-work done with Asiatic

Filo in white No 2002, or in yellow No. 2016, and the scallops with Asiatic Twisted Embroidery Silk of the same color. After the outlining is done the linen should be stretched in a frame or over hoops, and the jewels 'filled' with embroidery cotton, as is done in large designs on flannel. Satin stitch is used, and all the stitches run in the same direction, crosswise of the pattern for round jewels, and lengthwise for oblong ones. Have each jewel well filled, rounded up to the centre, and the outline correctly preserved. After the 'filling' is finished the jewels are all to be covered with Asiatic Filo in satin stitch, very evenly and fully, and with each stitch exactly at right angles to those of the 'filling.' The shades of silk used are of the palest tint for the dot, and the edge finely outlined with a darker shade of the same color. The two shades should be in decided contrast of the same color."

MR. W. S. HORTON, one of that numerous band of young artists who have their homes in America and their studios in Europe, had an exhibition of his pictures at the Salmagundi Club last month. Among them was the "Flock in an Orchard," which was in the Salon last year, and several charming bits of English scenery. He is particularly happy in expressing the sentiment and poetry of declining day.

DRAWING FOR ILLUSTRATION.

A. S. F.—(1) Read the suggestions to young illustrators in the present issue of the magazine. (2) The French preparation of liquid India ink is not so easily managed as Winsor and Newton's, nor Higgins'. As to pens, we can recommend for fine work Gillott's Crow Quill, No. 659; the same maker's Lithographic Pen, 290, or Mapping Pen, 291; or for ordinary work, Gillott's No. 404, or the Spencerian Pen, No. 1. (3) Much experience in drawing is absolutely necessary for any one who aspires to become an illustrator; this is best gained by constant study of the draped and undraped model.

ILLUSTRATOR.—Bromide enlargements are made by Rockwood, 1440 Broadway. He would also make the stereopticon slides for you.

H. J.—Care upon the following points will save both yourself and the engravers of your work much annoyance and even embarrassment: Never make

drawings in reverse. Always make sets of drawings to the same scale whenever it can be done. Never cross-hatch or re-enforce a line or lighten with white until the lines previously drawn have become perfectly dry. Take care to leave no pencil marks or any lines, dots or blotches that are not to come out in the plate; but in removing any of these, be careful not to disturb any of the lines of the drawing. Have a blotting-pad always under the hand. This will keep your copy clean, but it should never be used to take up ink from your drawing. In every case do not fail to leave a margin of half an inch around the drawing, so that it may be tacked to the camera-board without injury.

PAINTING A PLASTER CAST.

TWO NEW SUBSCRIBERS.—The painting of a plaster cast is an easy process, which has been described more than once in these columns. First rub down carefully with a little fine sand-paper the raised lines that show where the cast is joined; then see that the piece to be painted is free from dust. Having obtained some *boiled* linseed-oil of good quality, apply it with a paint brush to every part of the cast. The oil will probably be almost as thick as a jelly; if so, warm it, and it will become sufficiently liquid for use. When the oil has soaked in and become dry, put on one coat after another until the plaster will absorb no more, then let the work stand for some hours until quite hardened. It is surprising how much oil the plaster will absorb, although some parts are more porous than others, which causes an unequal discoloration; but this is of no consequence. When dry, proceed to paint thinly with any desired shade, mixing turpentine and a little drying oil with the colors selected. About three coats of paint will be necessary, each coat being allowed to dry thoroughly before the next application. The first coat will barely hide the oil stains, the second should make the work look even, and the third and last should impart to it richness, solidity, and smoothness. Success greatly depends on painting with the color sufficiently thin; if it be too thick, a patchy, uneven surface will be the result, and, worse still, all the delicacies of modelling will be lost. The paint should be no thicker than thin cream. Plaster casts can be made to look exactly like terracotta if skilfully treated in the manner described;

any shade selected can be matched. When once a cast has been properly manipulated in the manner indicated, it may be washed with impunity.

SUNDRY QUERIES ANSWERED.

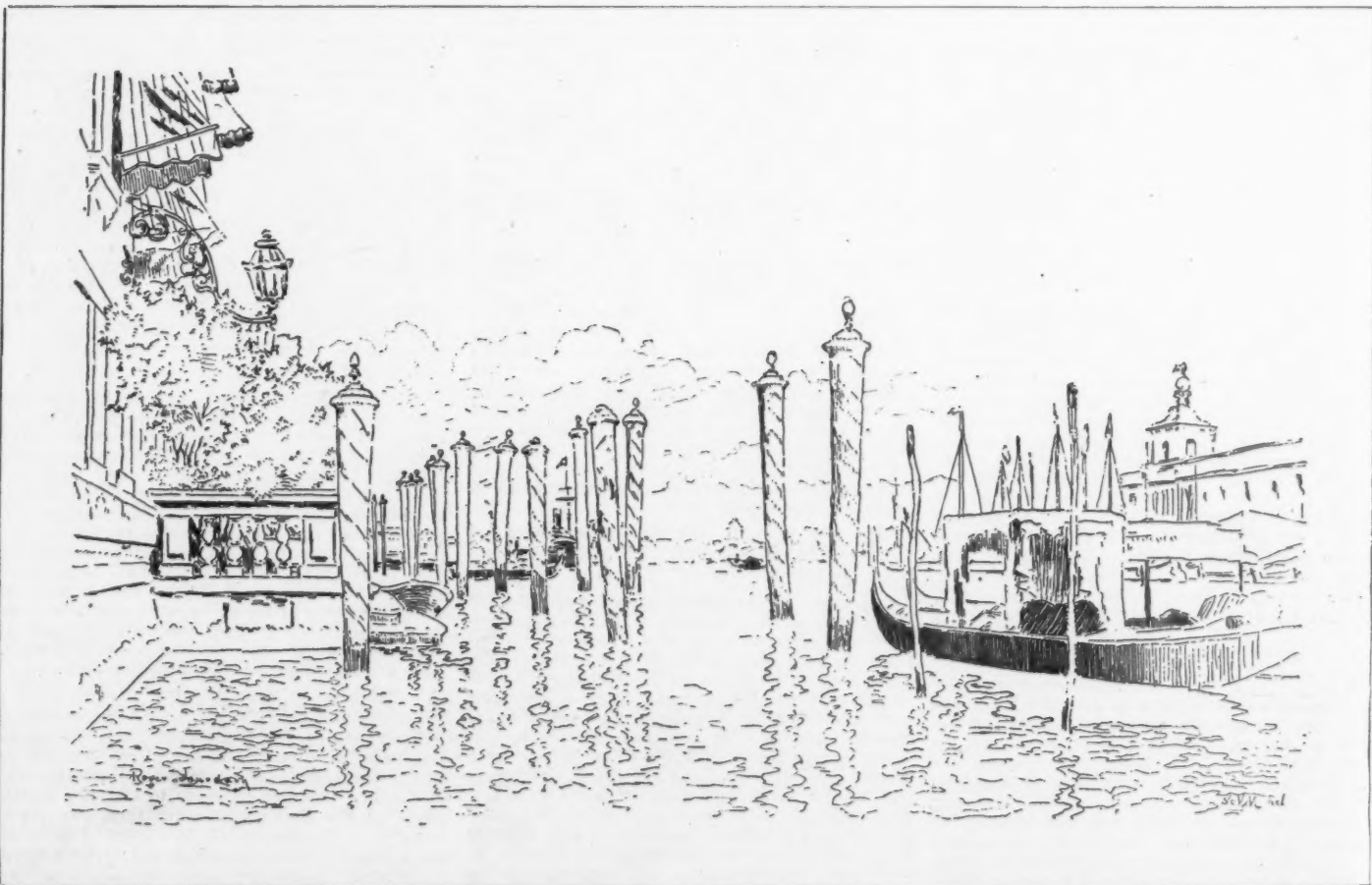
B. J. asks: "Do you accept designs from whatever source they may come?" We do.

Mrs. J. T. E. asks: "Can you put me on the track of finding the motto to the coat-of-arms of the Hotchkiss family?" The coat-of-arms is fully described in Burke's Landed Gentry, but no motto is given, nor has a search made by M. de Lannoy, Pursuivant-of-Arms, led to the discovery of one.

J. H. P.—Growing flowers can hardly come under the head of "still-life" subjects, though a vase of cut flowers, composed with drapery and other accessories, may legitimately be so classed. Flowers painted from nature in the open air are called flower studies. The term "still-life" is usually applied to a painting which represents one or more inanimate objects, such as vases, drapery, fruit, vegetables, fish, game, etc.

S. F. F.—To transfer any selected design to metal, place a piece of carbon paper upon the metal, and lay over it the design. Then, taking care that neither of the papers shift—this is of paramount importance—with a bone point or knitting-needle trace firmly over the lines of the original. If the original is not valuable it is well to use a hard lead-pencil in place of the stylus, so that record may be left of the lines actually traversed, and none omitted or gone over twice.

A. T. P.—In tapestry painting, in order to secure the proper shades, it is a good plan to select them in skeins of silk or flax thread, and match these exactly on the palette when painting. The colors are so strong and crude in themselves that it is only by carefully mixing and sufficiently diluting them that artistic results can be arrived at. It is possible to match in this way any given shade, no matter how soft and delicate. Should any color appear brighter than it is intended to be, the defect can immediately be counteracted by the application of a little complementary color while the bright tint is still wet. This is one of the advantages of using transparent dyes. A little practice soon gives the required experience.



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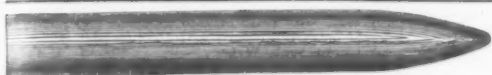
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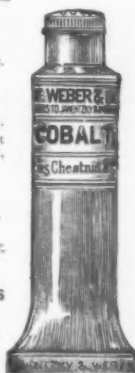
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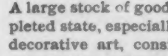
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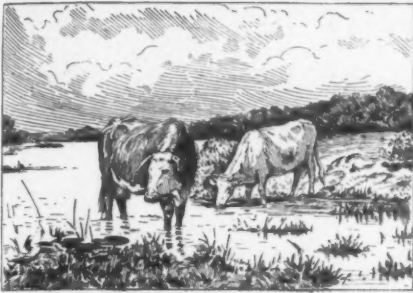
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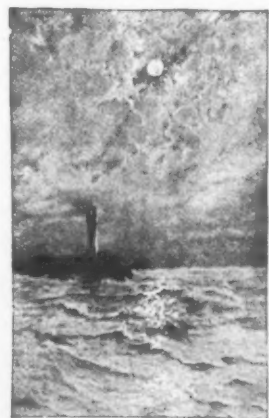
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